DOCUMENT RESUME

ED 105 821 IR 001 799

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TITLE	European Co-Production of Multi-Media Educational Programmes.
INSTITUTION	Council for Cultural Cooperation, Strasbourg (France). Steering Group on Educational Technology.
REPORT NO	CCC-TE-74-23
PUB DATE	18 Sep 74
NOTE	71p.
EDRS PRICE	MF-$0.76 HC-$3.32 PLUS POSTAGE
DESCRIPTORS	Audiovisual Instruction; Educational Development; Instructional Innovation; *Instructional Materials; *Instructional Media; Instructional Technology; Intercultural Programs; *International Programs; Multimedia Instruction; *Program Proposals; Projects
IDENTIFIERS	Coproduction; *Europe

ABSTRACT

Coproduction of educational multimedia programs for all Europe is proposed in a Council of Europe-supported monograph. Current and previous experiments in coproduction are analyzed for reference, and a new approach is outlined. New subjects for coproduction are suggested, and the possibilities of codevelopment without coproduction are discussed. Suggested coproducers and pilot projects are described. Methods of planning and production are outlined. (SK)

ED105821

Strasbourg, 18 September 1974

CCC/TE (74) 23
Or. Fr.

COUNCIL FOR CULTURAL CO-OPERATION

Steering Group

on

Educational Technology

EUROPEAN CO-PRODUCTION OF MULTI-MEDIA EDUCATIONAL PROGRAMMES

Progress and prospects

by Roland GARNIER

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FOREWORD

This study has been commissioned by the Steering Group on Educational Technology of the Council of Europe's Council for Cultural Co-operation.

It is one of three studies, of which the other two, prepared at an earlier date, deal with documentation in the field of educational media ("European information system for non-book materials") and the exchange of educational programmes ("the international exchange of educational software").

Although it follows production, the exchange of programmes is closely linked with co-production. It is certain, for instance, that co-production borders on exchange at certain points: the key factor in the adaptation of existing material for use in another country will be one of the two, depending on the level of prior co-ordination. It is obvious, too, that the development of co-production and of exchanges of educational material will depend on the solving of certain common problems, particularly the legal problems of copyright and the technical problems of standardising recording and playback equipment.

These two types of problem are admirably dealt with in the study on exchanges prepared by André DEPRAD and Jacques RUBENACH. On these points, we shall take the liberty of referring the reader to their paper, thus leaving ourselves free to concentrate on the more specific problems of co-production.

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INTRODUCTION

The idea of co-producing educational material at European level is far from new. It was first raised in connection with film in 1954 and then, with the rise of television from 1960 on, was enthusiastically taken up by all the relevant international organisations.

The idea was indeed an attractive one. It linked up with the multiple efforts being made to develop European co-operation in all fields, economic, political, cultural ... Ideology apart, it had the added merit of promising obvious financial advantage: the national educational organisations responsible for producing audio-visual material and the newly-founded schools services of the television networks were working on very restricted budgets and welcomed the idea of being able to obtain whole series of films or programmes for their libraries or schedules at prices barely higher than those normally charged for single items.

The idea would now seem more relevant than ever. Under the combined pressure of economic and social requirements, educational needs are still growing and breaking through existing systems, forcing them to innovate. Technical progress in the communications field points the way to the widespread use, in the near future, of media for the relay of audio-visual material, such as videocassettes or satellites, which not only facilitate the co-production of material but make it a positive necessity. In the present transitional phase, however, the difficulties encountered in using material outside its institution or country of origin are leading many specialists to think that these exchanges would be facilitated by discussion and co-operation prior to production. Thus André DEPRAD's study, taking the replies to the questionnaire which he originally sent to the main European countries as its starting point, insists on several occasions that co-production is the most effective way of developing exchange.

In response to these promises and appeals, educational material has been, and is being, co-produced under the aegis of various international bodies, particularly the Council of Europe. This experience is valuable. We intend to study it carefully, analysing the successes, the problems, partly and wholly overcome, and even the failures. With all due respect to these efforts and achievements, the credit balance may still seem a meagre one; we must assess the limits of our past endeavour before we can form a clearer idea of the future.

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In a world where the development of communications is both myth and reality, we shall try to estimate the real chances for European co-operation on the co-production of educational media. Opinions differ. Even within the Steering Group on Educational Technology, some experts view the next ten or fifteen years with scepticism. Others see the future in a more optimistic light: we have barely begun to explore the possibilities for exchange and co-production, as H Dieuzeide has said.

We shall try to encourage such exploration by going beyond general forecasts and seeking to identify, behind a complex and confused development process, specific and clearly defined approaches. Instead of establishing a single model for co-production, we shall put our trust in varied and progressive experiment.

To facilitate this practical approach, we shall first define co-production as any agreement between several bodies (several states in the case of multi-national co-production) for the pooling or sharing of certain resources (human, technical, financial ...) in the planning, production and use of educational media. We shall also use the term multi-media educational programme to cover all media-packages irrespective of complexity or of the extent to which they form a structured whole. These broad initial definitions are designed to offset the risk of over-hasty classification which arises in any field, such as that of educational technology, where change and invention are the order of the day, and to ensure that we do not exclude from our study any past, present or future initiative which has innovational features.

Our attempts at analysis and original suggestion are, on the other hand, intended to signpost this vast field of possibilities, gradually introducing the necessary conceptual and methodological clarifications.

1. EXPERIMENTS FOR REFERENCE

The fourth issue of the English review, "Educational Media International", published in 1973, contains an excellent survey of the main experiments, both past and present, with the co-production of audio-visual programmes. A French version was published in June 1974 in No 59-60 of the review, "Media". This can be referred to for a detailed description of each experiment by one of the specialists chiefly responsible for it. Below, we shall simply take four examples of multi-national co-production sponsored by international organisations and one example of bilateral co-production, among many others, and briefly recall the basic facts for the non-specialist or hurried reader, trying in each case to relate it to the comparative analysis which we intend to make in the following chapter.

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1.1. The Council for Cultural Co-operation of the Council of Europe

The experiment conducted within this framework, as well as being the oldest, has been, and still is the most fruitful and the most active of its kind. It was initiated outside the Council of Europe in 1954, within the Brussels Treaty Organisation, and subsequently continued, until 1960, by WEU.

Long centred on the production of 16 mm educational films, it has tended, in recent years, to embrace other media: 8 mm films, slides and transparencies.

Past and present projects include some 100 16 mm films and completed series cover a wide range of subjects: geography, the history of modern science, great Europeans, modern languages, teacher-training and adult education. In the light of experience, however, current activities are centred on the (physical and natural) sciences and on geography.

This co-production programme, which has been included since 1968 among the activities of the Committee for General and Technical Education, is master-minded by an advisory group consisting of the directors or senior representatives of the main national organisations responsible for audio-visual aids.

These organisations co-produce material (particularly films), each member meeting the cost of preparing scripts and copies in its own language.

Every member state can acquire print copies of the films produced at laboratory cost price, paying subsequently for the dubbing or sub-titling of its own version. Thus, for a modest outlay, it can obtain all the material in the series.

1.2. The International Council for Educational Media (ICEM)

An international, non-governmental organisation founded in 1950, the ICEM now has 33 member countries in Europe, Africa, North and Central America. It groups the national organisations responsible for the production and distribution of modern teaching media (in Europe, largely identical with those involved in CCC co-production projects) and tries to co-ordinate and further their efforts.

With this aim in view, it has tried, initially with the financial support of UNESCO, to launch several types of film co-production project since 1955. The first attempt (1955-59) was a series of films on geography, each introducing the country of production. Not being co-ordinated, the series was lacking in unity, of very uneven quality and slow to produce, and parts of it remained unfinished. The second

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attempt (1956-59) was based on a totally different approach: a single film on the climatic regions of Europe, consisting of 5 sequences by five different member-producers, with one of them acting as co-ordinator. The project encountered numerous difficulties, particularly technical ones, and the ICEM tried a third formula - the co-financing of a single film produced, on the basis of a generally approved synopsis, by one member, who sub-contracted the project to a private company outside the ICEM. In return for its financial contribution (calculated, like the other contributions, on the standard of living of the member countries) each "co-producer" received print material enabling it to prepare a copy in its own language. One film, "Animals in Winter", is available in several versions. Another, "The Tree", is in course of production.

1.3. The European Broadcasting Union (EBU)

Attempts to co-produce educational programmes have been made by the "Study Group on Teaching by Television", set up in 1961 and since renamed the "Working Party for School and Educational Television". Kenneth FAWDRY's article in the above-mentioned issue of "Media International" tells with considerable humour and sophistication the story of the hopes raised, the difficulties encountered and the successive schemes tried. The first project was a geographical series on landscapes and life-styles in Western Europe, which was divided among the member organisations and co-ordinated to a minimum degree, the aim being maximum flexibility: each producer supplied a thirty-minute montage, which the users then adapted in the form of twenty-minute programmes geared to their chosen formula - straight documentary or educational programme. Results were somewhat uneven. There were several other projects - one on mathematics, restricted to a pilot programme by one of the member organisations, and others on various subjects (geography, "children of other lands", motor tourism), all based on the multiple participant approach, but with increased co-ordination: restricted meetings, selection of a central theme, tighter planning, appointment of a co-ordinator. However, these projects suffered from the same weaknesses.

The only really successful projects were those pursued by 2 or 3 partners, particularly when the latter "were used to working together and gave themselves time to do a thorough job of advance consultation and planning", as in the case of the Scandinavian group.

1.4. Bilateral co-productions

Such schemes, of which there are many, deserve a study to themselves. Apart from the numerous Scandinavian projects, such as those on language teaching and remote countries like

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Tanzania, one could mention several agreements between the BBC and German television and between the Netherlands and Belgium, not to mention the recent agreement between OFRATEME and the Bayrischer Rundfunk for the joint production and use of a television series on American civilisation (cf. Appendix 1). Co-production takes the form of an exchange of programmes with sound tracks, as well as the accompanying material. Special broadcasting and marketing terms apply to the various categories of programme.

1.5. European Economic Community (EEC)

A "European Educational Television Committee" was established in 1967 under the auspices of the EEC Commission with the following tasks:

- The production of educational television programmes dealing with the development of the construction of the Community and problems of common interest to the member states.

- A contribution to experiments, particularly those concerning educational and methodological problems, relating to educational television and combined multi-media operations.

- The co-ordination of its own productions with the educational programmes of the member countries.

Nine stations have joined so far. Others send observers to the meetings, or have done provisionally since the EEC was enlarged.

On average, three programmes are co-produced every year on such subjects as: European farming, regionalisation and new member states. The trend towards a multi-media approach, initiated 2 years ago, appears more clearly in the series on European ports (London, Marseille-Fos, Antwerp-Rotterdam) currently in production, which is supplemented with slides and printed documentary material.

These programmes, production of which is voluntarily shared every year by the member organisations, are made available, free, to the members for networking.

Highly detailed regulations, in force since 1 January 1972, fix the educational, technical and financial conditions governing these co-production projects (cf. Appendix 2).

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2. PAST EXPERIENCE

The scope and value of the projects outlined in the previous chapter vary considerably. Certainly, none of them involves true "European co-production of multi-media educational programmes" in the full sense of the term, although the more dynamic are tending in this direction. Several have failed and all find themselves facing certain constantly-recurring difficulties.

If one takes these experiments as reflecting a certain stage in the development of European educational technology and concentrates as much on the failures as the successes, one can deduce - not rules, models, classification systems nor even a comparative balance sheet, but the mistakes which should be avoided and the conditions (working methods, administrative, technical and financial arrangements) which favour co-production.

2.1 Which partners?

Fruitful agreements are concluded between institutions, not specialists. In a field where heavy expenditure is called for, co-operation must be organised between "payer" organisations. Policy meetings bring together the "decision-makers", who can then involve organisations which possess the necessary financial and often technical resources. This is the automatic process when international backing comes from a statutory organisation, when participants in the policy meetings are the directors of such organisations or their official representatives and when there is either a specific protocol to an agreement (European Educational Television Committee) or an annual general meeting with special responsibility for financial arrangements (ICEM). The EBU Working Party enjoys a kind of half-way status, both formal and informal, geared more to assistance than to decision-making. Hence the ambiguities which K FAWDRY warns against in the above-mentioned article. "Co-production in its fullest sense implies a cost-sharing agreement by the parties concerned in advance of any production ... educational co-production is essentially a matter first of two departmental heads, then of two producers seeing eye-to-eye, with specialists to look after the contractual work."

The Council of Europe approach seems more tenuous, but actually meets the same requirements. Admittedly, the co-production of educational media is planned and co-ordinated by a group modestly known as the "group of consultants" or "advisory group", but the members are actually the directors of the main European organisations responsible for the production of teaching aids (or their representatives) and they act in this capacity, with power to involve their organisations, not merely as sources of opinions and ideas. Final decisions are taken by the Committee for General and Technical Education, and the

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co-production programme is explicity included among its activities. The consultants, who are generally the heads of service or project-directors of the organisations represented in the "advisory group", are active only in the working parties established to deal with specific projects.

Two further features must be noted. The international bodies which we are studying are homogeneous, ie they consist of institutions which pursue the same ends: broadcasting authorities in the case of EBU and the European Educational Television Committee and organisations concerned with the production and distribution of teaching media (particularly aids) in the case of ICEM and the Council of Europe. Only a few multi-purpose national organisations, such as OFRATEME, belong to all the international bodies. This solitary example may lead one to think that the current pattern of responsibility - sharing among software producers is bound to change as multi-media systems and educational technology develop. Convenient though the homogeneous character of the existing co-ordinating bodies may be, they will probably have to open up and diversify.

A final observation: the "time" factor seems to favour co-operation, as if a bonus were awarded for fidelity. Organisations get to know one another and official relations are vitalised by personal contact. Thus one notes the many Scandinavian and, more generally, Nordic projects, the stability of the groups involved and the regularity with which the more active organisations meet. Of course, one may also be surprised at the length of tenure enjoyed by certain individuals and fear the effect of routine on groups which rely on tried and tested formulae and are thus little inclined for renewal and experiment. Whilst we should not underestimate these dangers, the fact remains that co-production is easier for organisations which are used to working together or at least meet and exchange material regularly.

2.2 How many partners?

The disappointments encountered with certain attempts at multi-partner co-production sometimes lead experts to advocate two- or three-party arrangements. Thus K FAWDRY says: "Co-production ... was too complex, too hazardous and too time-consuming an operation, if done properly, for more than two or three partners to be able to engage successfully in any single enterprise. (That does not, of course, prevent others from coming in on the completed enterprise afterwards, if they like it, under suitable financial arrangements.)" A modified scheme of this kind is worthy of consideration. It is adapted to many situations and may form a preparatory stage in more complex operations. It may, however, run the risk of being too facile, and experience has shown that more open formulae work well. We have already referred to the Scandinavian and Nordic "regional" projects. The

projects launched by the European Educational Television Committee can also be considered as marking a regional success, making up, in a manner of speaking, for the failures of the EBU. Finally, even if the same organisations are nearly always involved, the CCC's many co-productions represent active co-operation among some ten countries, which are shortly to be joined by a further four associates.

Closer analysis shows that the number of partners involved in any one project varies with the different phases in the co-operative process. Thus the European Educational Television Committee has by Statute adopted the unanimity rule for its decisions. However, not all the member stations actually join in the production of each series. Every co-ordinating body attempts to achieve the fullest possible participation at both ends of the process, project-definition and use of the completed material, but the number of participants actively involved in the intermediate stages, corresponding to scripting and production, is often smaller. As for the sharing of production costs, the ICEM and the European Educational Television Committee have even suggested that this be decided after the event, when the material has been viewed, the payments made being higher than those put up by the real contracting partners.

Here again, it is impossible to lay down hard and fast rules - the most varied and flexible approaches must be accepted.

2.3 The foundations of the co-operation agreement

After the first, sometimes highly inefficient attempts, experience has shown all the co-ordinating bodies that it is necessary for the participants to reach full agreement on cost-sharing and allocation of responsibilities before co-production begins.

Sometimes this agreement is pre-empted by permanent regulations, such as those adopted by the European Educational Television Committee: in such cases, it is only necessary to adapt these regulations to each succeeding annual programme. Other organisations follow a more flexible pattern and have evolved with time, either, like the ICEM, by adopting different formulae successively, or, like the Council of Europe, by gradually perfecting a single formula, making it more methodical and effective.

The 2 extreme solutions are the production of a single item by several participants, a formula which has been tried unsuccessfully once, and the co-financing of one or more programmes entrusted to a single producer, an approach which the ICEM appears to find satisfactory, unadventurous though it undoubtedly is.

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By far the most frequent practice, adopted both by the Council of Europe and the European Educational Television Committee involves sharing the production of a series of films or programmes and of the supplementary material among several member organisations. In addition to the material which it may have produced itself, each Contracting Party receives print-copies of all the other co-produced material, so that it can translate or adapt the latter at its own expense.

While remaining basically the same, this approach is accompanied by varying financial arrangements. In the Council of Europe, since co-operation between organisations is not institutionalised within an association having its own rules, each producer member meets the cost of the projects entrusted to it and then negotiates directly with the other producers to obtain print copies (at cost price) and on such matters as copyright (reserved) and, possibly, conditions for commercial distribution. Every year, the European Educational Television Committee, which has its own statutes, calculates its members' contributions to joint productions on the basis of a scale reflecting the resources of each (after discussion, a ceiling-cost is established for each production - any excess is borne by the producer). Member stations, which all contribute equally to cover the administrative expenses of the committee, may use programmes other than those which they themselves have helped to finance on payment of a contribution equivalent to 150% of its normal share in production-costs.

2.4 Selection and definition of projects

All the articles insist on the importance of these initial decisions, but the criteria and methods used often seem to lack precision.

Most schools projects are defined in terms of discipline, subject and age-group. An attempt, more or less laborious, is made to find a common core in various national curricula, and compromise may also be needed in the matter of target-audiences, since a particular subject may be dealt with at 13-14 in one country and 16-17 in another. The prospects for film or television treatment of the chosen subject are also considered. Preference is given to subjects which for reasons of cost, geographical dispersal or high-level specialisation, are not suitable for treatment by any one country. On the basis of past experience, subjects on which there is no clear scientific, cultural or educational consensus, such as the human sciences and so-called modern maths, tend to be avoided. The Council of Europe's preferences are significant: geography, physics and biology. Nor should we forget the language productions of the Nordic countries.

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2.5 Planning of material

In the light of their unfortunate early experiences, the co-ordinating bodies have taken various steps to ensure that co-production results, not in a piecemeal conglomerate, but in a unified whole. Here again the Council of Europe and the European Educational Television Committee provide the most instructive examples of exchange schemes and working methods.

The Council of Europe has gradually evolved a procedure, which is now applied systematically:

- Every series is studied and supervised by a group of experts (at present three, on physics, biology and geography).

- A co-ordinator is appointed to take charge of preparation, ie to submit an overall scheme or master-plan, containing a brief description of all the material (synopses of films).

- An overall plan is discussed and finalised by the group, and responsibility for production is shared among the participating organisations.

- Scripts are prepared by these organisations. Information on the scripts is exchanged. The co-ordinator attempts to iron out differences and reach the fullest possible agreement.

Probably owing to the need to meet programme schedules, the European Educational Television Committee tries to organise the work into clearly-defined annual programmes. Article 8 of the regulations states that agreements relating to subject-choice and age-group shall be concluded at the committee's summer meeting and producing bodies appointed at the same time; script and estimated costs are to be discussed at the autumn meeting; general production plans and the final agreements, including financial undertakings, will be adopted at the spring meeting. In fact, both synopsis and shooting-script are examined closely - an essential if each Contracting Party is to commit itself in full knowledge of the facts.

2.6 Production of material

In the case of original material, experience has shown that production for an international market is subject to problems of two main types (disregarding the difficult problem of schedules).

- Technical problems. If a large number of copies is to be made, care must be taken to maintain film quality (including that of any archive material). Secondly, "although any transfer (from one medium to another) is technically possible, it is always preferable to select for any item intended for exchange the standard which poses the fewest problems. Even today, optical media are the ones which best satisfy all the conditions for international exchange" (A DEPRAD). Steps will also be taken to ensure that the problems relating to reproduction rights have been solved.

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- Linguistic problems. To facilitate the production of foreign language versions, certain rules are generally observed: no words or text, apart from internationally accepted terms such as "electron", "atom", etc, appear in the picture; for economic reasons, no scenes requiring lip-synchronisation are included.

Preparation of these foreign language versions is based on print copies (internegative and international sound-track) and complete documentation - scripts, technical editing data, details of film characteristics. The ICEM advises countries in the same language group to agree on sharing the cost of this operation.

2.7 Role of the international co-ordinating body

This is highly important and takes many forms.

First of all, such bodies provide a neutral meeting-ground where exchange can, to a greater or lesser degree, be formalised. Thus the EBU Working Party's role is admirably defined by K FAWDRY: "the apparently simple but actually very sophisticated one of introducing the potential co-producers to each other. By this I mean not of course deciding or even hinting who might co-produce what with whom, but creating a forum in which each can come to know how the other is organised, what his special problems or opportunities seem to be in relation to his domestic audiences, whether his styles of planning and production, indeed his whole way of thinking about television, or children or education, seem to match one's own, and so on". Even organisations which are more active on the practical side of co-production than the EBU play this invaluable role of institutional intermediary. As J Valérien points out, referring to the joint OFRATEME/Bayrischer Rundfunk project on American civilisation, two or three-partner schemes can also take shape at these international meetings, where informal contacts are often as important as official discussions. The regulations applied by the European Educational Television Committee even set these by-products of European co-operation on an organised basis by declaring explicitly that, when a proposal for production cannot be unanimously adopted, the organisations concerned retain the right to conclude bilateral or multilateral production agreements.

Obviously, an organisation which offers financial inducements can play a more active role in thus facilitating co-production. This is again the case with the European Educational Television Committee and the Council of Europe. The first can draw on the budget of the EEC Commission. On the one hand, it provides backing of up to 25% of their total cost for the various co-productions. On the other, the Commission makes available the administrative and intellectual resources of its Secretariat, as well as its technical services: interpretation, translation and reproduction of documents. The Council of Europe does not contribute directly to production costs. Nonetheless, its financial backing is considerable, including meetings of the Advisory Group and groups of experts, preliminary surveys, fees for the preparation of master-plans and scripts and the dubbing of certain films, not to mention administrative services (interpretation and translation, exchange of scripts and information ...). These costs currently total between 150,000 and 180,000 FF per annum.

Though such expenditure is small, as compared with production costs, this still represents a powerful inducement.

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3. TOWARDS A NEW APPROACH TO CO-PRODUCTION

Thus the sum-total of our past experience with the European co-production of educational media is far from negligible. A simple soul might even be surprised to see the Council of Europe commissioning a study on ways of fostering co-production, since this is something which it is already doing. When I was preparing this study, I was struck by the contradictory opinions which came up in certain conversations: some thought the subject extremely easy, since it merely called for a description of something which we had already learned to do; others were sceptical as to the value of projects which they did not really think relevant to educational technology.

From a more methodical angle, we must try to define the exact scope of current projects. Are they in line with educational needs, with technical development and prospects for co-operation in Europe? Once we have related our know-how to new requirements and possibilities in this way, we shall have to find ways of generating a fresh impetus in the matter of co-operative co-production.

In other words, what progress can we hope for and how can we bring it about?

3.1 The limits of past achievement

Leaving failures aside, it is impossible, even in the case of successful and currently operating co-production schemes, such as those of the Council of Europe and the European Educational Television Committee, to ignore the fact that these represent a minute proportion of the material produced internally by the member states. The quantitative part played by European co-production in enriching film libraries, media libraries and educational television remains marginal and falls well short of the hopes originally placed in it.

Qualitative shortcomings are also easy to spot. The first consideration here is the nature of the co-produced material. Undoubtedly, with some exceptions, these are not single items, but series, and we have already spoken of the recent trend towards multi-media packages. Admittedly, this development is slow, cautious and still in its infancy: the Council of Europe's packages are so loosely bound that they have never, in fact, been assembled - to acquire the various components in a package, one must negotiate successively with the different producing bodies, and a period of 2-3 years may elapse between acquisition of the first and final elements. Spurred on by the need to meet programme schedules, the European Educational

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Television Committee seems to have imposed on itself a tighter timetable and a higher level of uniformity for its 1974 project on European ports, though it still gears its operations to the heavy media, with all that that implies in terms of prestige and financial and technical limitation.

Over and above these practical uncertainties, it is the very function of this co-produced material which must be clarified. In the minutes of a meeting held by one of the Council of Europe's co-production groups, it is said that these subjects should be dealt with in audio-visual material for use either independently or within these multi-media systems. This ambiguity would seem typical of a certain stage in the development of thinking on education. For many, the transition to multi-media simply means that several media are now used for the same series instead of one. At the same time, the motivation behind this shift on technological emphasis seems more a matter of fashion than analysis and, in any case, the media co-produced in this way are still seen essentially as teaching aids, ie material which the teacher can introduce arbitrarily as part of a process of which he remains the chief, and often the only, architect. Thus, in "Media International"'s special issue on co-production, J A HARRISON refers to the members of the CCC's Advisory Group as "national audio-visual aid organisations" and draws conclusions as to "the amount of material which will be available to the teacher in the classroom in the schools and colleges of Europe".

Implicit or not, this view of documentary media as being designed to enrich education when inserted at selected points by the teacher and not as being designed to help the pupil to organise and structure his own learning process makes it easier to understand the way in which co-production has so far been organised. Admittedly, all the articles insist on the importance of the preparatory phase, ie the first stages in the process, before production proper has begun. This preliminary work, which is of the highest importance, is "the crux of international co-production" (J A Harrison). And it cannot be denied that considerable progress has been made in organising, consolidating and enriching this preliminary work, as we have shown in the preceding chapter. However, if we base our assessment on the methods indicated when systems analysis is applied to multi-media systems and not on the free ranging and appealing spontaneity of the pioneers, we see how far we have really come and what some of the remaining stages are: we shall have to define projects no longer solely in terms of subjects and age-groups, but in terms of problems to be solved and educational objectives to be realised, transform preliminary studies into analyses of consistent data, plan for media packages which are centred on the pupil not the teacher, improve our criteria for media-selection, introduce the concepts of validation and assessment, etc ...

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But before we lose ourselves in dreams and aspirations, we must try to understand the underlying reasons for the present state of European co-production, tracing the problems which it has so far encountered and trying to establish whether these obstacles are likely to persist or whether new and more favourable conditions are in process of emerging or developing.

3.2 Obstacles to co-production

We have already studied some of these, in analysing the difficulties encountered by co-producers and the ways in which they have settled such matters as organisation, finance, legal, technical and linguistic questions ... This is, in fact, the most positive aspect of our past achievements - knowledge which we shall have to reinvest in our future proposals. One could almost say that the pioneers and activists in the field of co-production managed to solve all the problems of which they were aware.

At the same time, the current limits of co-production and the prospects for future development cannot be properly understood without an overall analysis, linking co-production with the wider situation in the fields of education and communications techniques.

So far, the co-production of educational media has served educational systems which are centred on basic training and have been thoroughly shaken by the schools explosion, itself due initially to the post-war population boom and then, increasingly, to economic and social development and to the evolution of ideas and patterns of behaviour. The most urgent need was for new buildings, teachers and structural adjustments to cope with this flood of schoolchildren and students. Although the media were occasionally used to solve some of these quantitative problems, this was always done on an ad hoc limited-duration and invariably national basis, and was conditioned by such factors as a lack of qualified teachers in a new or renovated discipline. This panoply of so-called "substitute" teaching operations, usually based on television and radio, did nothing to change the primary role attributed to the media: that of enriching the conventional lesson. Amid the real improvements referred to above, the basis situation remained, and remains, the same, despite the slow spread of certain new ideas and innovational experiments with individuals or small groups. Within the rigid framework of schools curricula which are established in every country by the regional, national or federal education authorities to match a particular system of qualifications, the central educational unit is still the group-class, in which the teacher plays the part of a one-man band, simultaneously purveying information, knowledge, media, method and assessment in accordance with a single, universally imposed rhythm.

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Relying, as it does, on human resources, a system of this kind does not use many educational media. Apart from the usual exercise books, text books and pictures (the multi-media chalk/pencil of the Gutenberg Galaxy), the use made of sound and visual media is modest and raises certain problems since premises, facilities and educational and administrative structures are not adapted to such use. In any case, the initiative is bound to come from the "sovereign" teacher, who uses the media merely to "enrich" his own teaching.

This overall picture is a familiar one, but is does no harm to recall it, since it constitutes the backcloth against which the national, and still more the international production of educational media in Europe of the 1970s is organised or rather kept sparely in being. If one adds to this dominant approach, still largely closed to the latest technical possibilities, the enormous historical, educational and language variations in Europe and a will towards political union which is more asserted than acted on, it becomes easier to understand the present state of the European educational media market, a market with hardly any demand, a market in a state of collapse, which offers no scope for private investment, except in certain corners of the printed sector: school text books, for instance, which are wholly produced by commercial firms in France, or correspondence courses, where private enterprise plays an important part in many European countries.

Outside these traditional and limited sectors, public or semi-public financing has so far been mainly responsible for the production of modern, and particularly audio-visual, media. At the same time, the sums earmarked to meet the pressing educational needs referred to above are weighing increasingly on national budgets, and the media do not seem to offer, except in some very limited cases, any solution to the most urgent problems. On the contrary, administrators have often regarded the media as an added financial liability, bringing no very obvious benefits. The national organisations which get the money have therefore tended to try and cut the cost of the more expensive items, 16 mm films or television programmes, thus allowing themselves to produce a few more. It has been a very limited field of activity, and we have seen why.

These are the underlying causes which might be adduced to explain the current state of co-production, as we have described it. This overall picture is one which we have drawn in the past, but it still largely reflects existing realities. The question now is whether this general situation is changing or is likely to change in a way calculated to give the European co-production of educational media a new and genuine impetus.

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3.3 Developments favourable to co-production?

In the present study, we can only try to indicate what would happen if quantitative and qualitative changes in educational requirements were to coincide with the appearance of new technological solutions.

In broad outline, one must mention the progress of the European idea and the development, not only of the Common Market but of certain pan-European factors in such varied fields as standards of behaviour, consumption, the mass media, etc ... Education, though by nature more resistant to change than other sectors, is not exempt from this vast trend towards standardisation: it has already been observed how the development of European school systems tends to converge around 4 central themes: permanent education, equality of opportunity, better preparation for life outside the school and more active participation by pupils in the running of schools (V Marbeau). In a study intended for the Council of Europe, it is easy and gratifying to mention other leading ideas which that organisation has helped, and is helping, to reinforce and popularise among public authorities, educational institutions and teachers: teaching centred on the learner, based on the latter's motivation, organised on a unit /credit pattern and thus flexible and easily adapted to individual needs and rhythms, pursuing precise objectives, with built-in self-assessment, constantly concerned to regulate and adapt itself in the light of information derived from the system's feedback mechanism.

These ideas, inspired as much by systems analysis technique as by the familiar work of the FAURE Committee, ILLICH and Bertrand SCHWARTZ may seem potentially fruitful for education as a whole, and yet far removed from the production and co-production of educational media, but it may, perhaps, be enough to point to the technological achievements which they have already inspired. In the field of adult education which has, in the space of a few years, become an essential feature of educational systems, together with basic education, everyone is familiar with the development of combined long-range teaching systems, the most elaborate and celebrated example being the British Open University. In the schools and university sector, the most important technical development is undoubtedly the creation in certain establishments, still few in number, of teaching aid or resource centres, open both to pupils and teachers, where the most varied media can be dynamically integrated within the teaching and learning process (MEDIA INTERNATIONAL 1973 - No. 2).

As well as these new approaches which put modern media to systematic and optimal, rather than marginal and limited use, we should also mention technical advances which are on the point of being realised. All the specialised publications, both

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books and reviews, look to the arrival of the new super-media in the more or less foreseeable future: cables, video-cassettes (or video-discs) and satellites. Although the first may seem likely to have little effect on the co-production of educational media, this is not true of the 2 other categories. A boom in the production and marketing of video-cassettes and discs would, particularly if international standards were imposed, lead in all probability to a fall in the price of hardware and software, which would have a profound medium-term effect on the market situation of educational media. In educational terms, the introduction of the audio-visual book, combining the advantages of the book (distribution - accessibility - freedom to repeat and go over the contents) and of audio-visual media (perceptual and emotional appeal, presentation, visualisation) considerably extends the range of possible uses. It may take more imagination to see how the satellite can be used in Europe economically and to good educational effect, but it too seems certain to create an appetite and a need for co-operation when the time comes.

Obviously this brief sketch of the main educational trends and communication techniques which are likely to influence the European co-production of educational media (schematised in the synoptic table below) gives only a general outline and does not claim to indicate all the intermediaries which are needed in practice to bring this influence to bear. In the absence of the in-depth analyses which are needed and the predictable scenarios, one can at least note with interest the attitudes and new patterns of behaviour which are emerging among certain present or potential producers of educational media in Europe.

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Synoptic table of general factors likely to influence the co-production of educational media

Features of educational system	Current main features	Present or foreseeable developments	Probable effect of development on co-production
Europe	Europe of the nations small states	Growth of the European idea. Growth of internal knowledge (mass-media travel)	negligible
	Political, economic, social diversity	Development and extension of the EEC. Trend towards measure of economic, social, cultural (behaviour) homogeneity (with many exceptions) Mobility of individuals (travel - leisure)	+
	Multiplicity of languages	0	0
Europe of education	Education integrated within national cultural, social, political ... systems.	Very slow rapprochement, due to development of trend	negligible
	Diversity of educational systems (structures, curricula, qualifications)	Efforts towards rapprochement (equivalence of qualifications) measure of convergence	negligible -

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Features of educational system	Current main features	Present or foreseeable developments	Probable effect of development on co-production
Educational systems	Centred on basic training	Development of adult (particularly vocational) education.	++ (+)
		Growth of idea of permanent education.	+
	Organised in the form of teaching systems	Trend towards systems increasingly centred on learning	++ (+)
	- uniform, imposed curricula	- diversified curricula, centred on motivation	+
	- group-class		
	- group-class under teacher's authority	- new teacher/ group/pupil relationship	+
	- conventional lessons	- increasingly diversified active methods. Trend towards assisted self-instruction.	++ (+)
The state of technology	Audio-visual media, particularly	New media.	+++ (medium-term)
		Video-cassettes (discs)	+++ (long-term)
	- recorded media. Films discs, tapes, slides.	Cables	
		Satellites	
		Tele-data-processing	
	- tele-media: TV Radio		
	High cost	Possibility of reducing certain costs through mass-production	++

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Features of educational system	Current main features	Present or foreseeable developments	Probable effect of development on co-production
The place of technology in the educational system	The media as aids (technology in education)	Multi-media systems (technology of education, systems-analysis).	++
	Unsuitability of school system	Efforts to adapt - training of teachers and staff in general - planning of premises - extent, nature and maintenance of equipment - production and distribution of software - documentation (media library) - administrative and financial management.	++ (but very slow)
	Limited, mainly documentary use in isolated instances.	Development of experiments (experimental institutions, pilot-centres) combining several of these innovations, particularly classrooms and resource centres, to greater or lesser extent.	++ (+)
	Educational television. Teaching by correspondence	Creation and development of long-range multi-media systems.	++ (long-term)

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3.4 Prospects for profit?

Judging by the agitation which the audio-visual world has for some time been undergoing, there are certainly firms, both old and new, which are staking, or are prepared to stake, their chances on the likelihood of this being a market which is due for radical change, holding out the prospect of imminent profit.

This audio-visual market is undoubtedly one which has applications going far beyond education, such as information, advertising, recreation, etc. On the other hand, over-eager appetites have already been blunted. "The new techniques are disappointing their own progenitors: industry and commerce. Hoping for lucrative markets, manufacturers have vied with one another in pushing through ever more sophisticated technological variants. Having failed to co-ordinate on standards and norms, to study markets with care and measure their resources realistically, they have squandered their energies and come close to running out of steam" (R WANGERMEE). This failure to study the market and these industrial and commercial gropings should not, however, blind us to the new and essential fact: the technical progress for which a few powerful and often multi-national firms are responsible will obey the now familiar laws of the consumer society and lead these firms to develop and steer existing or potential needs which their own inventions can satisfy. Real or imagined educational needs will play a leading part in this hunt for markets. "Industrial, economic or political considerations brought the cable, the videogram and the satellite into being. Only at a later date were attempts made to give technology cultural or social objectives ... It is not sure that the satellite is really necessary" (WANGERMEE - P. 77). This idea is echoed by P Schaeffer: "The object precedes its purpose ... What, then, is the user going to do with it? He is in a proper quandary".

One might think that the world of education, which has seen so many innovations come and go, would not be easy to penetrate. But the knowledge industry will tend to treat education as just another item of consumer goods, something which is suitable for mass-production geared to the many consumers, individual and collective, who slip through the meshes of organised education. A working document prepared by the CCC's Committee for Out-of-School Education sketches this prospect: "Instantly and everywhere consumable canned nourishment for the mind and sensibility will be turned out at an unprecedented rate, in quantities which we cannot conceive of today. As a result, they will be very cheap ... The Volkswagen principle, as it were, applied to education". It is impossible, and in any case useless, to try and predict how

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long it will take, what the process will be and how many digressions will occur before this novelist's dream of education becomes a reality. For this kind of information one can refer, for example, to the futuristic scenarios worked out by H Dieuzeide. In this study, it will be enough briefly to introduce the troops who are even now arming for the battle and who will be the partners in any future co-production.

Some of the few major international firms which will quickly come to dominate the hardware market have already established subsidiaries to produce programmes, lack of which would hinder the sale of equipment. In general, software manufacturers are bound to multiply. The establishment of audio-visual departments in the main publishing houses and the setting-up of the IPAA ("International Publishers' Audio-visual Association") in Zurich in 1970 to co-ordinate these activities are only a few of many symptoms. On a lower level, the questions asked and the occasional uneasiness shown by private correspondence colleges, for example at the symposium organised in Bad-Godesberg by the Committee for Out-of-School Education in September 1972, are also indicative. Of greater account will be the moves made by the broadcasting authorities. "To fulfil what they regard as their educational responsibilities, it seems likely that European broadcasting authorities will increasingly use the multi-media approach as a pretext to move in on the education industry, competing or co-operating with the main firms which already occupy the market" (H Dieuzeide). Examples of such co-operation already exist in certain countries - France, for instance, where the ORTF agreed with the publishing house of Hachette in 1971 to establish a joint subsidiary, "Videogrammes de France". Other types of association and co-operation agreement have already been concluded between old and new partners or can be expected in the various countries.

3.5 The Council of Europe and the Marconi Galaxy

The outline which we have given of this vast technical, industrial and commercial framework, which will certainly take more than a decade to develop, may well seem far-removed from the subject of our study. At the same time, it is hard to see what line a governmental organisation like the Council of Europe should follow unless one undertakes a forward analysis of the economic and technological field in which it is going to operate. Co-production projects are not platonic ideas engendered by the innocent. They will involve an ever-growing number of varied interests which it would be both naive and dangerous to ignore.

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If our analysis, based on the comments of many sound observers, is accurate, then the Council of Europe will have to make a careful assessment of the new range of problems associated with co-production and adapt gradually to meet them. We shall witness a progressive transition from a dearth to a wealth of multi-media educational programmes, many of them produced by powerful international consortia for a European market. Undoubtedly the process will take time, in all probability a decade, and the ups and downs will be numerous: commercial disasters, technological breakthroughs, institutional associations and mergers. Notwithstanding all this, the European education industry is on the march.

Faced with this radically altered situation, the Council of Europe has many new tasks and responsibilities, going far beyond the scope of this report. A few indications must suffice. First of all, and perhaps paradoxically, the Council must work to maintain, and even develop, all the other levels of media-production as a counterweight, in accordance with the principles formulated by B SCHWARTZ: "The large-scale use of educational media makes the framing of a policy essential and this should, in our view, be based on 2 principles: the creation and concentration of producers and users at all levels ... Although production should take place at all levels and particularly at local level, where every teacher, institution and district furnishes some of the media required, most mass-production will essentially take place at regional, national and international level, in specially-equipped centres possessing substantial resources".

A large part of this international production will of course be carried on outside the Council of Europe by multi-national firms. Just as individual countries legislate to control the correspondence-course market, one can imagine that the Council will "take steps to ensure that teaching systems based on commercially produced and marketed media are not simply a source of profit, but primarily serve the aims of education, in other words, that these systems are consistent, in their various features, with predetermined quality-standards" (Schmidbauer).

Finally, the Council can try to regulate the market by encouraging and guaranteeing exemplary co-productions, particularly those based on public and semi-public bodies which it can assist in matters of organisation and association. This is the new field of activity which we must now consider.

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4. NEW FIELDS OF ACTION FOR CO-PRODUCTION

The gradual transition from co-production of audio-visual media to co-operation in the development of educational technology will follow various paths.

At the same time, it is important to form a clear idea of the main axes of change from the beginning.

4.1 New subjects for co-production

So far, we have used the phrase "multi-media educational programmes" in the very broad sense which we gave it provisionally in our introduction. In fact, we have been dealing largely (hence the vocabulary used) with educational media, teaching aids, audio-visual aids and media packages which are sometimes termed multi-media. The time has now come to define our terminology more clearly and to suggest a summary classfication, which we have outlined in the table below.

a. The simplest models of "multi-media educational programme" should, at the very least, include complexes of material, produced on several types of medium. This applies to the most recent co-productions sponsored by the Council of Europe and the European Educational Television Committee which we have analysed. At the same time, there is little doubt that these complexes include material whose internal bonds are tenuous and frequently linear (hence the recurrent concept of series), which makes it possible, as we have seen, to use it on an ad hoc, segmented basis as simple teaching aids within a pre-existing educational scheme.

b. As N MacKenzie in particular has shown, the concept of programme can be made to match increasing structural requirements, following a conception of programming which is determined less by the results achieved than by the uncompromising nature of the preparation process. It is at this level that one finds an increasing number of small teaching-learning systems, combining, in terms of precise objectives, methods and media designed for self-instruction and including motivation, learning, guidance, self-assessment, etc within a complex structure. Many variants can be imagined, depending on the place assigned to individual and possibly group work, the nature and complexity of the aims of training, the supposed characteristics of the target-public, the media selected, etc.

c. The most complex models of multi-media educational programme can be found without doubt in the course units of multi-media, long-range systems, ranging from certain correspondence courses which embody audio-oral and audio-visual elements, as well as the traditional written media.

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Attempt to classify multi-media educational programmes

Main categories	Main projects	Examples	Completed co-production projects
Unstructured or largely unstructured material	Isolated items	A film	ICEM films
Material aids for teaching (and the teacher)	Series of homogeneous items (same medium)	A series of films. A series of programmes .	CCC EBU EEC
Multi-media	Group of items on several media (often called multi-media)	16 mm films or TV. programmes, plus 8 mm films or slide + printed material	CCC EEC
Structured material - multi-media packages, including methods which make self-instruction possible. No feed-back.	Multi-media complexes conceived as packages: - for individual, collective or combined work; - in small units or complex courses (possibly modular);	Multi-media material for pupil and possibly teacher. Hachette packages, Polymedia, CUCES .. Projects linked with video-cassette.	---
Multi-media long-range systems	- multi- media correspondence courses (printed material, with audio-oral or audio-visual supplements);	Main public and private tele-teaching institutions	---
me	- televised courses with supplementary media;	OFRATEME/RTS Promotion	NOVU (cf Chapter 4)
	- integrated teaching/learning system with regrouping.	Open University Telekolleg	---

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through television courses designed for individuals or groups and using various complementary media, to wholly integrated systems, prepared using the most sophisticated methodological techniques, relying on the mass media as well as group and self-instruction media and combining all the advantages of work at home and the various kinds of group. In all these forms, tele-teaching embodies machinery for 2-way communication, something which did not exist in previous forms. Obviously, one can also conceive of intermediate systems, based on the use of second-level self-instruction programmes and enabling users to exchange information and obtain guidance. The increased provision of lecture halls and resource centres would favour these flexible and diversified solutions.

A glance at the table on page 26 is enough to indicate the level reached by multi-media educational programmes co-produced so far in Europe. Obviously, this is the lowest level. At the same time, one can assess the range of co-productions which are theoretically possible, as well as the relative complexity of each. The more one increases the number of variables in the projected model, the more the difficulties of co-operation, as analysed above, grow. Thus the most ambitious project, that for a European tele-university, a kind of European Open University based on the British model, soon yielded to a project for an institute, very important in itself but postponing the co-production of software to a distant and hypothetical future.

4.2 A new conception of co-production

The directors of the co-production described in the first two chapters reiterate, as do J A Harrison and K Fawdry, the importance of the initial and preparatory stages. These views are valuable but a systems analysis approach would seem to lay even greater emphasis on the phases preliminary to actual co-production.

If, for instance, one agrees with N MacKENZIE's definition of educational technology as "a systematic approach to learning in which one tries to develop means to achieve given ends and persists in one's attempts to find solutions to problems", co-operative co-production takes on far broader implications. Perhaps these implications are easier to understand if one applies the simple model used by N MacKENZIE to show "the development of a teaching topic" - or, equally appropriate, "a multi-media educational programme".

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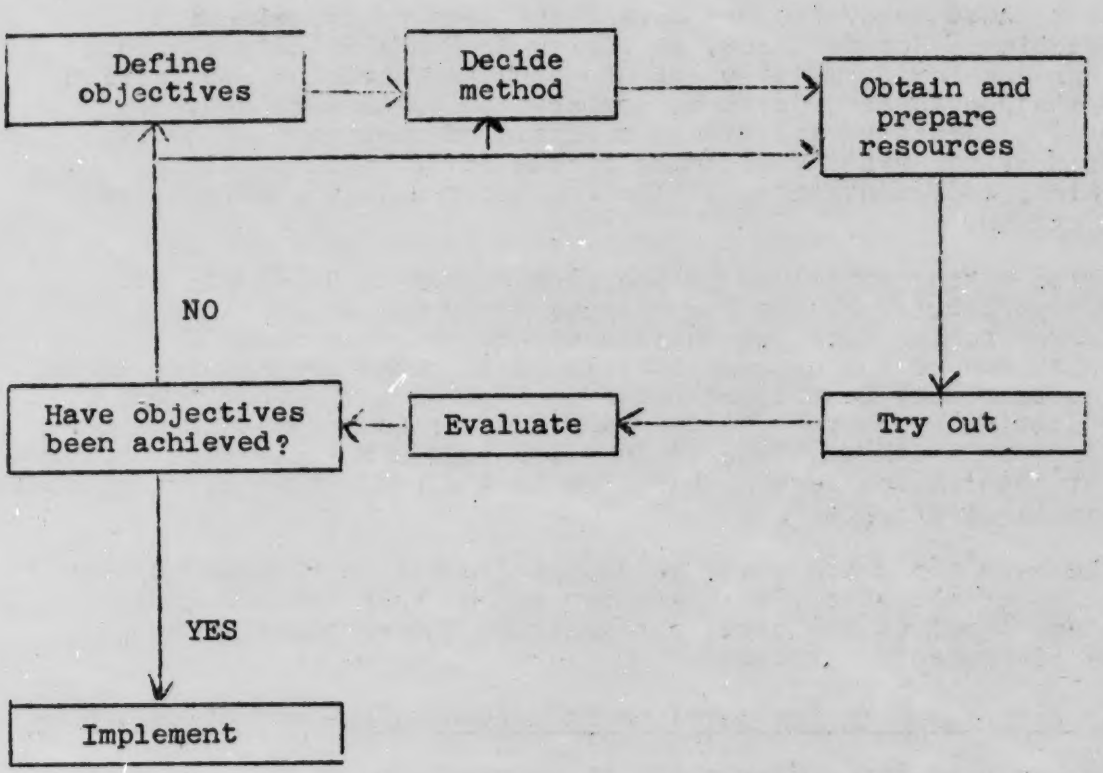

The inadequacies of current working methods as compared to this complex cycle of preparation, evaluation and implementation have already been discussed under para. 3.1 above. Without labouring the point, we should merely like to stress that this broader approach calls for further clarification of terms. This wider conception of production can, as is done by G HANDAL, be limited to "the elaboration and 'medification' of manuscripts for the different media involved and the technical production of products involved in the course, such as TV-programmes, radio programmes, books, programmed texts, tape-slide series, etc". G HANDAL suggests the term "co-development" to designate the other phases that precede or follow co-production as defined above and which are equally vital for final success.

Another solution is to keep the general term "co-production" to cover, as has been done at the end of the introduction, all work that must be done jointly at any stage of the long process from planning to the production and practical application of multi-media educational programmes. Thereafter, as with the planning of programmes, we must make a careful distinction, through analysis, between the different stages that are frequently confused,

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under-estimated or overlooked during the lengthy process of a co-production. For instance, to follow Mr SCHMIDBAUER's diagram: before production formulation of the education problem, definition of the instructional programme, preparation of answers and, if possible, alternative solutions, analysis of constraint factors, selection of the system, planning of the media. Then, after production, implementation, evaluation and possibly modification of the system.

While basing ourselves on the terminology of G HANDAL, who deserves particular thanks for helping to awaken us to certain clearly desirable facts, we shall continue, for the sake of uniformity and to demonstrate that it is the same process for which the same team must be responsible from beginning to end, to use "co-production" to cover all the many and varied activities we are analysing and which we advocate in all European co-operative ventures aimed at associating several partners in the production of multi-media educational programmes.

Whatever terms are used, it must above all be remembered that technology of education, to a greater extent than technology in education, involves the close integration of co-production in a complex co-operative process.

4.3 An experiment in "co-development" without "co-production": NOVU

To describe this experiment, it is essential to use the same terms as G HANDAL, who was one of its main instigators and introduces it here. Appendix III contains the very detailed paper he has drawn up especially for this study, and we are most grateful to him. After a brief summary of this project, an attempt will be made to pick out its main features, applying the table already used for the experiments in co-production described in the first two chapters.

NOVU is a European regional experiment in which 4 Nordic countries - Denmark, Finland, Norway and Sweden - have joined together for a specific activity over a limited period. The aim of this experiment is joint planning and implementation of a multi-media project for adults on a theme recognised to be of general importance: "On Adults and Youngsters". The course comprises 6 problem areas and makes use, in different combinations depending on the country concerned, of a very wide variety of media: television, radio, booklets, correspondence courses, sound-tapes, etc. Planning started in 1971 and the programmes are to be presented in autumn 1974 in all countries except Finland, where they were available in the spring. Arrangements have been made for evaluation but the findings are not yet known. It should be noted that the aim of this project, in addition to its operational side, is "to test the practical procedure for planning, implementation and evaluation of a multi-media project for adults based on the 'systems-approach-model'".

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The most distinctive feature of this project is its institutional structure. The only international body is a "Nordic working party" which is a "rather informal institution with no secretariat and meets normally twice a year". This working party is merely composed of the various national "steering groups" each with its own full-time project leader, set up specially for the project and associated in different ways with the various bodies likely to be of assistance in the project. The number and nature of these bodies vary from country to country, depending on the individual national traditions and circumstances. In Denmark and Finland, only the national broadcasting corporations, which produce all the course material, are involved. In Sweden, the radio and television corporation co-operates with the largest private correspondence institute (Hermods), while in Norway there is a complex system combining the radio and television corporation, two correspondence institutes, a publishing house and the national film centre. The situation is summarised in the table given below:

International co-ordination	National co-ordination	Production partners
	NOVU Steering Groups with project-leaders	
Working party (Meeting of steering groups)	DENMARK	Radio and TV
	FINLAND	Radio and TV
	NORWAY	Radio and TV Correspondence Publishing house National Film Centre
	SWEDEN	Radio and TV (TRU) Correspondence (Hermods)

In this subtle balance between powerful institutions and fairly informal groups, it is not always easy to determine the precise relationship between authority and execution. In Norway, for instance, the NOVU steering group has no official status and cannot provide either contracts or money. What then are the respective contributions and interests of the various partners in the "production groups" organised in each country? The NOVU teams supply ideas, working methods, preparatory working papers, contribute in the planning of material through suggestions and feed-back and further co-ordination. The production partners value this "brain-work" and impetus and, in their turn, provide the technical and financial resources. The result seems to be, even if the partners concerned have already on occasions participated jointly in other multi-media projects, closer co-operation and a more unified programme, due probably to the new methods and organisational approach encouraged by the NOVU teams.

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Another original feature of the project is the application of a 5-stage systems-approach-model to this co-operative venture: 1. planning (analysis of needs, student analysis, subject analysis, analysis of objectives and content analysis), 2. preparation (teaching strategy, trying-out material), 3. production (preparation of "scripts" and technical production), 4. implementation of the project, 5. evaluation.

The degree of international co-operation varied widely throughout this process, from extensive, during the first stage, average during the second and fifth, to none or almost none during the third and fourth. There are two reasons for this absence of co-production in the traditional sense of the term: the very different teaching strategies and media selected for the courses established during the first two stages together with language difficulties. These reasons may seem surprising as the difference of languages was known beforehand and has not held back other co-productions. It is also debatable whether the intensive efforts to achieve co-ordination and co-operation were truly effective in view of the very different courses produced. It would indeed be more appropriate to describe the NOVU project as international co-operation on national co-productions ie co-operation among institutions within one and the same country, rather than international co-production of a multi-media educational programme.

One explanation may be the far-reaching difficulties inherent in international co-operation even when the countries involved are geographically and culturally akin, as are the Scandinavian countries. However, the loose nature of the co-ordinating machinery - due, according to G HANDAL, to financial and administrative considerations - and insufficient prior organisation undoubtedly played a part. The scope of action of the "Nordic working party", financed from the second year onwards within the framework of the Treaty of Nordic Cultural Co-operation, was restricted by lack of funds and experience and inadequate co-ordinating structures.

Despite these limitations, the NOVU project sheds new light on the subject of this study. It shows that national and international co-operation between several partners is both feasible and rewarding, even if it does not lead to common multi-media programmes. It also indicates that, given more effective co-ordinating machinery, it should be possible both to respect the inherent methodological requirements and to come closer to true international co-operation. Co-production of the process might be a more appropriate expression than co-production of the product.

4.4 Pilot projects of the Steering Group on Educational Technology

The objectives of these pilot projects, as set out in the programme of the Steering Group on Educational Technology, have a direct bearing on the subject of this study, in particular the first of these objectives: "to organise multi-national co-operation for the planning, production, use and evaluation of a specific multi-media system".

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These projects are now at very different stages. One project on satellite communications which originated as far back as 1968 with the working party later succeeded by the Steering Group, was run by three experts under contract up to the point when a general programme was drawn up and programme summaries prepared. It was abandoned recently, however, as it proved impossible to find software producers, particularly among the radio and television corporations, in time. This failure showed that these producers must be associated in the planning of projects at an earlier stage. A more detailed analysis would probably reveal other weaknesses in the project's general strategy, for instance some discrepancy between the subject selected and the media system envisaged.

In a second project for out-of-school mathematics models are now being produced as part of a well-defined general plan. A symposium is to be held to examine these documents and "study the use of media in mathematics teaching".

A third project, for ecology, is still in the very early stages and aims at including from the very start at least one body interested in planning a course of this kind and prepared to take responsibility for the production of all or at any rate part of the material among the members of a small international group.

The last project is the most ambitious of all. Its aim is to build up "a European unit/credit system for modern language learning by adults. The group of experts, largely university staff, has been working for the past three years or so on three main problem areas: analysis of adults' language requirements, detailed analysis of learning targets, especially at the general level of basic linguistic ability termed the threshold-level and the study of existing learning aids. Outside meetings this work is carried out by members of the group on a study-contract basis. The project was presented in its present and potential form in April 1974 in Stockholm to some fifteen software-producing bodies likely to be interested. Small joint groups of language experts and media producers are to develop these initial contacts and consider them in greater depth over the next few months. A symposium planned for 1975 is "to establish the principles of organisation and planning of multi-media systems for adult language teaching in Europe and to present recommendations".

While the various activities seem to be making progress, there are certain ambiguities and difficulties connected with the pilot project concept that should be mentioned. It is sometimes forgotten that, even if they are essentially tests, these pilot projects require large-scale financial investments which are beyond the scope of the Council of Europe's budget and must be provided by producer bodies, each with its own interests, methods and policies. The transition from the experts' preparatory work to the handing over of responsibility for the project to such bodies continues to raise major difficulties. If efforts to bring producers together are left until too late, they

are very likely to fail or remain stillborn. If made at a very early stage, however, they involve other risks such as unconstructive discussions, like the ones in Stockholm, on ideas which might well have been interesting but caused confusion among several producers who were uncertain how to use them in this form in view of their individual interests. There is also a danger that the selection of media will be unduly influenced if certain producers come in too soon. G HANDAL rightly points out this conflict between the wish to associate media producers with the preparation of projects as early as possible and the systems approach preference for postponing the selection of media until after the preparatory stages of the project.

Lastly, these pilot projects have reached a decisive stage as far as the subject of this study is concerned and reflect the uncertainty and hesitations of the present time. Their role in the Steering Group's overall programme seems clear - the pilot-projects programme naturally follows on from a general programme to determine a strategy for developing co-operation on multi-media systems and tests this general programme by applying a number of operational systems to specific subjects. In practice, the search for a strategy (which is one of the aims of this study) and pilot-projects should be conducted simultaneously, each drawing on the other. This dynamic equilibrium is essential if one is to construct model theories and launch practical experiments which enrich and provide a cross-check on one another.

5. IN SEARCH OF METHODS

The time has come to sum up. We must profit from the experience derived from co-produced multi-media educational programmes which, even if their objectives and methods may seem unsatisfactory, nonetheless do exist, among other places in the Council of Europe. In view of the new horizons opening onto what appears to be a new generation of co-productions, reference can also be made to analysis of the new types of courses necessitated by technological and educational developments and to the new paths opened up by the NOVU project and the pilot-projects of the Steering Group on Educational Technology.

It would be useless to claim that a strategy, as it is so glibly described these days, or even a programme of action can be elicited by comparing these different elements. It is too early as yet and out of keeping with the solitary labour required for such a study. Rash speculations would have to be made on many changing and uncertain factors and any theory constructed would risk being an empty exercise. On a less ambitious scale, I should like to take certain current Council of Europe practices, further illustrated by reference to other experiments, as a basis and suggest modifications, adjustments and improvements, both large and small. How feasible are these suggestions and how long will they take to implement? That

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will depend on the relevant Council of Europe organs. In their quest for new lines of action for the future, the next few pages will probably contain judgments that will seem severe, interpretations that may be wrong and proposals that some will consider as absurd. May all who read them show indulgence, understanding and goodwill, so that the best may be preserved and further improved.

5.1 Potential co-producers in permanent CCC groups

At present co-production within the Council of Europe is the responsibility of two almost entirely separate units, many of whose members belong to agencies producing media, even if they do not officially represent them. The first of these units is the Advisory Group attached to the Committee for General and Technical Education which essentially organises and co-ordinates co-productions. The second is the Steering Group on Educational Technology, whose A programme includes studies on a strategy of multi-national co-operation on multi-media systems (including co-production) and whose B programme tests this strategy by means of pilot projects.

a. In the first place, changes might be made in the Advisory Group, whose composition, work and methods seem to be considerably influenced by its previous activities. Despite many ups and downs and an undeniable determination to renew and adapt itself, it retains many of the characteristics of its initial work on co-production of films. The bodies represented on it are all without exception orientated, either by vocation of habit, towards the production of audio-visual aids. The membership of this group might be changed and other kinds of producer agencies added, substituted or co-opted. A number of experts on educational technology might also be included, on an individual basis. This broader and more up-to-date approach might be made easier if the group's work was focused on the very first stages of the co-production process so that a more clearcut division of labour is established between this co-ordinating Advisory Group and the working groups responsible for preparing and implementing a specific experiment. Agencies now represented on the group would, without any significant change in their duties, take part only in specific working groups, depending on their particular specialisation and the strategy of the projects concerned, while new bodies would contribute fresh experience and skills in the overall determination and planning of projects.

Such changes, which must be defined made operational and supplemented by other measures, described below, affecting the nature of the projects and working methods, should make it possible to preserve the efficient aspects of the present system while at the same time adapting them to the more ambitious and demanding projects that new developments will shortly make necessary. There is also the question of the group's scope of activity which is at present restricted to the school sector owing to its links with the Committee for General and Technical Education. There are two possibilities:

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either similar groups might be attached to the other two committees, should the latter decide that such structures were desirable, or the re-shaped Advisory Group might be attached to the Steering Group on Educational Technology. Whatever system is chosen, co-production can operate at three levels: school, higher education and out-of-school education. If the Advisory Group (or groups, as the case may be), which should perhaps be renamed so as to give a clearer picture of its new duties, remains attached to the committee its liaison and work relations with the Steering Group on Educational Technology should be put on a sounder footing.

b. The members of this Steering group all still belong to other bodies which carry out a multitude of different duties, ranging from research to production at all educational levels. Undoubtedly a greater knowledge of the structure of these bodies would shed much light on the particular approach and hesitations of the group. Suffice it to say that several produce software for multi-media distant study systems in adult education and that, unlike members of the Advisory Group, members of the Steering Group have so far not acted as if they were authorised to commit their respective institutions to joint ventures in any form. A new approach to co-production should encourage the group to consider this option and perhaps to contemplate a number of changes.

When so doing, it would probably clarify its role in respect of pilot projects, which at present is confined to listening to fairly brief reports without being able to exert any influence on these activities. At its last meeting in March, several members "expressed reservations concerning the feasibility of the language pilot project". What was the significance of a pronouncement of this kind at that juncture? The working groups responsible for these pilot projects have been operating up to now quite independently. The Steering Group has never decided formally to set them up in the light of its priorities or objectives nor exercised any control over their working methods or activities. This state of affairs which, once again, can be explained by the group's past history, is especially paradoxical when one considers that these pilot projects are supposed to test its strategical theories.

This muddled situation would be harmful if allowed to continue. The Steering Group must shoulder full responsibility for its work programme as a whole. Should it regard the preparation of a particular pilot project as not fulfilling its standards, it should either wind up the groups responsible for these arrangements or attach them to a committee which would be interested in the project ("Out-of-school Mathematics" is a case in point). Alternatively, it should do everything in its power to ensure that these pilot-projects live up to what they are on paper: tests for its attempts to find an overall strategy. Without taking over from the working groups or meddling in their spefific areas of initiative and responsibility, it can both study and keep a closer check on their general evolution and advise them on methods. Some of its

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members could attend meetings of the working groups as its observers or, better still, as accredited representatives of their national bodies, the potential or already committed partners in the projected co-production. The modern languages group has taken steps in this direction and the ecology group is to follow suit.

The Steering Group - Working Groups machinery could then be brought more in line with the more efficient structures of the Advisory Group - EGT Groups, while retaining the educational technology approach of the Steering Group.

5.2 The possible search for other partners

This search, which is bound to be a difficult undertaking, would depend on the success of the efforts described above to improve the efficiency of the permanent CCC groups that already exist, either by associating a larger number of new partners with the Advisory Group and its technical groups or by persuading bodies represented on the Steering Group to accept co-producer responsibilities, especially within the working groups in charge of pilot-projects. Probably, however, as some projects progress, it will become necessary to bring in other bodies. As mentioned above, action has already been taken along these lines in connection with the modern languages pilot-project.

Several points should therefore be made.

Firstly, the status of these bodies. Even within the pluralist societies harboured by the Council of Europe's member states, it seems hard for a governmental organisation, in a sector which is becoming increasingly influenced by major commercial interests, to enlist the support of partners outside public, or at any rate non-profit-making agencies. It is conceivable, however, that a public body contracting as a partner in the international project backed by the Council of Europe might, in keeping with the normal practice in its country, sub-contract some of its duties, on its own responsibility, to an established national private concern.

The functions and main responsibilities of these potential partners should also be considered. To being together, as was done in Stockholm for the modern languages pilot-project, a group consisting almost exclusively of radio and television corporations is tantamount to anticipating the media system that will eventually be selected despite the fact that the group has not yet started to study it. Can we be sure that the best way of conveying the audio-visual messages integrated into the system, once it has been finalised, will be Herzian-wave broadcasts rather than the distribution of videogrammes? Admittedly, difficulties of this nature are merely an international reflection of most national systems for producing educational material. Production is often very fragmented, being split up among a number of agencies, each with its jealously guarded field of activity. The division between cinema and television is an obvious example but this lack of unity can sometimes even be found within one and the same organisation between radio and

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television or between correspondence-orientated and television-orientated distant study courses. Hence the irregularities and lack of co-ordination of several so-called "multi-media" productions. Efforts are being and will continue to be made to achieve unity and some bodies have already shown considerable progress. When looking for the partners, however, a sound knowledge of this institutional jigsaw puzzle is necessary.

5.3 Optimum composition of groups responsible for co-production projects

The EGT Advisory Group and the Steering Group on Educational Technology are both responsible for general co-ordination and cannot carry out specific projects, which are handed over to individual groups.

The composition of these groups varies widely: the EGT groups are a reflection of the Advisory Group. Unfortunately they have a rather narrow conception of production, possibly because of the attitudes of the bodies represented on them. The structural reform suggested by the Advisory Group would, if applied to these groups, pave the way for teams capable of planning and running more structurised and ambitious multi-media educational programme projects.

The group in charge of the modern languages project tends to sin in the opposite direction. This group consists of experts whose relations with the producer bodies is reminiscent of the breakdown in communication often to be found in a national context within the framework of one and the same producer body, especially between teachers and producers. The various solutions adopted there (determination of responsibilities, machinery for dialogue and co-operation, cross-fertilisation) must be modified to suit international groups. Experts must be prevented from being too expert and producers from being too production-orientated. Both parties must be persuaded to join forces to mastermind the overall strategy of educational technology so as to ensure smooth technical production from the beginning to the end of a multi-media educational programme.

Probably the practical solution would be to do away with the distinction between groups of experts (except for very specialised studies in some way preliminary to the preparation of a multi-media educational programme) and co-production groups. They could be replaced by multi-disciplinary groups able to take over all duties inherent in educational technology on the lines of the Open University's "Course Teams", which include university teachers specialised in the subject concerned, BBC producers and directors and members of the Institute of Educational Technology, who are primarily responsible for overall teaching policy and evaluation.

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This very multi-disciplinary composition should be applied systematically to all groups responsible for preparing a multi-media co-production. For instance, as regards the modern languages group, it would seem advisable to draw a distinction between the rather theoretical work being done by the present group of experts and the multi-media co-production project which could as such be reduced to a more modest scale - for instance, to deal with the threshold level for a language, or perhaps even a sub-unit of this threshold level, instead of the system as a whole. The revised pilot-project would then be handed over to a multi-disciplinary group which would of course include some of the university teachers on the group of experts led by Mr TRIM as well as several educational technology experts who would help to shape the projected teaching-learning system (including evaluation), and representatives of bodies producing the different media planned and manifesting an interest in the prospect of co-production even if detailed arrangements cannot be established at the very start.

A similar approach should be adopted for the ecology group now being set up and for the EGT groups of experts provided it is recognised that these groups should be trained to prepare and manage more structured multi-media courses than the present series of documents.

5.4 Initial stages

Among the most difficult matters to decide are the procedures to be followed when selecting and determining projects. From the very start a certain empiricism and considerable diversity have to be accepted. Creativity must be combined with severity on the theoretical side. A great deal of information and ideas must be collected and mulled over without there being any guarantee that they will ever lead to practical application. On the organisational side, this work is the product of the joint efforts of the general strategy groups (whether known as advisory or steering groups) and project groups often still in the embryonic stages before eventually becoming the multi-disciplinary groups described above. On the institutional side, this period is one of tentative contacts, observation and pre-commitment with no guarantee of success. Nonetheless, one can try to make these processes run as smoothly as possible.

Even if the Council of Europe does not wish to adopt the market survey techniques already applied by some private, national and international concerns when seeking profitable outlets for their educational products, it can no longer be satisfied with its previous "cottage-industry" methods to guide its co-productions. A multi-media educational programme, as described above, cannot be defined solely in terms of a subject and age group even in the school sector, and still less when adults are the target population.

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The educational problem to be solved has to be analysed and possibly transferred to the context of an underlying social problem. What are the priorities? If profit is not the main issue, what criteria are used when choosing one project rather than another?

The first constructive step might be to distinguish and organise more effectively the sometimes lengthy processes of defining a project along with the selection machinery which may operate as quickly as a decision but is not sweeping or final. A project is not selected all at once but gradually, over a series of increasingly complex stages. An idea may seem sound at first sight and then prove not to be valid. J A HARRISON's comment on a film applies equally to the planning of a multi-media educational programme: "the preliminary work may well show that a subject is not suitable for a film. In this case it is far preferable to abandon the project, no matter what stage the preliminary work may have reached, rather than to risk producing a mediocre film at great expense".

Definition of a project is therefore a progressive process, involving the gradual collection and collation of the information required for the first stages of the systems analysis. It corresponds to the first stage of G HANDAL's model, viz. "planning" (analysis of needs, definition of educational objectives in terms of the skills to be learned, student analysis and analysis of constraint factors). This work involves fairly complex techniques and methods and must be conducted by a multi-national team, under suitable leadership, which might also co-ordinate national teams. The details will vary widely, depending on the kind of project and its originality - composition of teams, pace and duration of work, type of contracts, extent to which bodies to assist later in the production of material are involved, etc. The active participation of these producer bodies is highly desirable. At this stage, however, their representatives should preferably not be over-concerned with material and scenarios but be receptive to this kind of strategy and steeped in educational technology.

The working papers produced should, if possible, be examined by the Advisory or Steering Groups as they appear and culminate in a consolidated report setting out the guidelines of the project, carefully defining the objectives, alternative programmes and working methods and giving an initial financial estimate. This report would therefore precede the "overall programmes" used by the Committee for General and Technical Education, but would fulfil the same role as general guidelines. The Advisory Group and the Steering Group might draw up draft grids for the layout of such documents. By way of information, Appendix 4 gives the questionnaire used in France by the interministerial group responsible for assessing the feasibility of state-financed multi-media projects for adult education.

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This questionnaire is geared to a very specific situation and extensive changes would have to be made before it could be used by the Council of Europe. Nonetheless, it gives some idea of a definition of multi-media educational programmes which, once this preliminary work has been completed, might enable the Advisory Group and the Steering Group in the first instance, and subsequently the committees concerned and the CCC, to make clearcut choices depending on their priorities. Given projects drawn up in this manner, software producers who have taken part in this initial stage, or possibly new bodies, would be able to consider what form any future commitment on their part might take. As experience has shown, very detailed rules are essential - a fact that should not be forgotten.

5.5 Planning and production of material

This study is already too long and it would be impossible at this stage to consider in detail a work procedure best left to suitably trained groups or to discuss the many different alternatives depending on the kind of project concerned. It is enough to mention the most sweeping changes that could be made in current practices.

The media to be seletected have been the subject of much discussion. Two opposite traps have to be avoided. The Utopian vision of a grid of decisive criteria must be abandoned, as G DOHMEN and D HAWKRIDGE have pointed out, along with endless research into the comparative merits of particular combinations. However, the main danger for the time being is quite the opposite, namely the selection, or lack of selection, of media owing to institutional pressure, ie just because some participant body or its representative prefers or confines itself to a particular software. The more complex and structurised the multi-media course, the more carefully one must specify the function ascribed to the various media selected and their interrelationship (cf table at the beginning of chapter 4).

Once the system has been finalised, there is the difficulty of how to assign responsibility for both the planning and production of the media. In a structurised programme it is difficult to divide up work into units, document by document. These structures must be broken down, depending on the course concerned, to determine sub-units that can be handed over to different teams for preparation and production without damage to the cohesion of the whole. Sometimes these sub-units will be modules constructed along the same lines as the overall programme, for instance a module comprising all the hardware for the first phase of the threshold level in a particular language, while the other modules will consist of other phases at the same level or the same phase in another language. Some form of vertical distribution of work might also be tried out on the basis of the hardware concerned, as in the NOVU project.

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For instance, a radio and television corporation in one country could be linked to a television-instruction centre in another, provided they can set up joint teams or at any rate establish dynamic liaison machinery between their teams.

A good deal of imagination is necessary when considering these different forms of international co-operation to escape from the shackles of past models. The NOVU-project has shown that international co-operation over the definition of a project and preparation of material can be worthwhile for the bodies concerned, even if the production remains on a national scale. This solution is acceptable even if not ideal. In any event, co-ordination that involves nothing more than the exchange of written material and yearly or half-yearly meetings between those responsible for drafting the project is not enough. Small international teams could, for instance, be set up to do specific work during a given period. This method is proposed by Mr KUHN for a modern language module with the intention of setting up proper teams employed on a contract basis as opposed to merely co-ordinating individual tasks, which remain totally unrelated.

This solution would have the advantage of increasing co-operation in the initial stages of the actual production and of placing the international emphasis on the pooling of brainpower and ideas rather than on the distribution of mainly technical duties. Though European co-operation inevitably takes the form of division of work in some operations, it would be paradoxical if this fragmentation became the guiding principle. First and foremost, according to our original definition, national resources, particularly intellectual and human, must be shared.

Similarly, the second objective of the pilot projects of the Steering Group on Educational Technology should be borne in mind, viz. "To study the prerequisites for compatibility between an international co-production and the cultural and educational features of each national community". There have been several studies on this problem, especially in preparation for the educational uses to be made of satellites. The subject was mentioned by several speakers at the Symposium of the Centre National d'Etudes Spéciales (CNES) at Nice in May 1971 and a simulation study was carried out by UNESCO and the Agence de Coopération Culturelle et Technique of the French speaking countries in Africa in 1973. There are several studies on image semiotics, analysing the socio-cultural filtres of the perception and reading of images, which may also be of value in gradually dominating this difficult problem. The working groups, especially the teams responsible for planning and producing material, should have read these studies and make practical use of them. The Council of Europe too should encourage their development, either in connection with the co-production of multi-media courses or in a more general context.

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CONCLUSION

Now that this study has been completed, it seems even clearer than before that "the means of implementing, on a European scale, the co-production of multi-media educational programmes", the subject of this study, cannot be defined by instantly operational formulae or outline plans. Co-production and co-operation are closely interwoven and will pursue their parallel courses throughout the long process of European unification.

The role of co-production in the development of European co-operation in the educational sector should not be exaggerated. Too much energy should not be devoted to it nor should equally vital forms of co-operation be neglected on its account.

It is also important to remain clearheaded as to the principles underlying the project for European co-production of teaching aids. The pressure of hardware manufacturers, those educational gunrunners, may encourage an artificial expansion of distorted educational needs as a result of conditioning through advertising in which education is linked primarily with social status. There is another form of conditioning - the desire to conform - that is equally questionable, regardless of whether it is motivated by financial gain or ideology.

Provided that these dubious aspects can be overcome and these dangers avoided, European co-production of educational material can make a dynamic contribution to co-operation in this sector. International communication can be improved and educational systems brought closer in line with one another - an important factor in cultural and political co-operation. By bringing down the cost of the means of instruction that will become available to an ever increasing number of Europeans, co-production can help to make education more democratic.

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APPENDICES

1. Co-production CONTRACT between OFRATEME and the BAYERISCHER RUNDFUNK.

2. INTERNAL RULES of the European Educational Television Committee.

3. Gunnar HANDAL. On the co-operative element in the Nordic NOVU-project.

4. FRENCH QUESTIONNAIRE to all bodies promoting courses that use audiovisual hardware and requesting state financial aid.

ANNEXE 1

- C O N T R A T -

Entre les soussignés :

L'Office français des techniques modernes d'éducation, 29, rue d'Ulm, PARIS 5e, ci-dessous désigné OFRATEME, représenté par son Directeur Général, Monsieur Jean RAYRAUD,

d'une part,

et

Le Bayerischer Rundfunk,

ci-dessous désigné B.R. représenté par

d'autre part,

IL A ETE CONVENU CE QUI SUIT,

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ARTICLE I

Les deux parties s'engagent à coproduire et à codistribuer une série d'au moins 10 émissions couleur de format 16 mm, d'une durée de 27 minutes 30 secondes minimum à 29 minutes maximum chacune, ayant pour sujet la civilisation américaine, dont 5 à la charge de la B.R. et 5 à la charge de l'OFRATEME.

Cette série est destinée à la fois à un public d'adultes par le B.R. et aux élèves de second cycle (classes terminales, 15 à 18 ans) par l'OFRATEME.

Les thèmes retenus sont :

Pour le B.R.
1 - Washington D.C. Black City
2 - Les Mormons (Salt Lake City - Utah)
3 - Deux millionnaires texans (Pétrole-Elevage)
4 - La ville de Minneapolis (Minnesota)
5 - L'Université de Harvard

Pour l'OFRATEME
1 - La condition de la femme (Locust Valley LI - NY)
2 - Le "retirement" (Los Angelès Californie Sun City Arizona)
3 - La ville d'Atlanta (Georgie)
4 - La liberté religieuse (Black Mountain Caroline du Nord)
5 - Une High School (environs de Washington)
6 - La minorité grecque de New York
7 - L'alimentation aux Etats-Unis

Chaque partie précisera les titres des émissions en temps opportun.

Chaque partie faisant son affaire de la production des sujets retenus par elle, la coproduction se fera sous la forme d'un échange de 5 émissions montées et mixées. L'OFRATEME envisageant la production de 6 à 7 émissions, le B.R. en choisira 5 et pourra, éventuellement, acquérir les autres à des conditions à débattre qui feront l'objet d'un avenant au présent contrat.

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L'échange sera concrétisé par la fourniture réciproque de 5 internégatifs et matériel son au prix coûtant des laboratoires respectifs. Chaque partie faisant son affaire des droits d'auteur pour les diverses utilisations envisagées (toutes diffusions commerciales ou non commerciales, tous supports).

Le générique de début, en langue anglaise, sera commun et comportera les mentions suivantes :

Une production du B.R.
avec la Collaboration de l'OFRATEME

pour les émissions produites par le B.R. et

Une production de l'OFRATEME
avec la collaboration du B.R.

pour les émissions produites par l'OFRATEME puis

Le titre de la série et
Le titre de l'émission.

Les génériques de fin sont laissés à l'appréciation de chacune des parties.

ARTICLE II

Chaque partie s'engage à mettre en oeuvre les moyens nécessaires en vue d'assurer la meilleure qualité pédagogique et technique.

Les tournages seront faits en 16 mm, son synchrone, sur pellicule négative couleur (si possible Kodak Eastmann 7254).

Le Dr Weise, responsable du projet pour le B.R. et M. Igor Gourine, auteur-réalisateur des émissions produites par l'OFRATEME, se mettront d'accord sur le détail du contenu des sujets retenus et resteront en contact durant le tournage.

Une liaison quasi permanente s'établira pendant le montage et les finitions. A cet effet, le Dr Weise se rendra à Paris pour se concerter avec M. Gourine sur les émissions produites par l'OFRATEME et réciproquement, M. Gourine se rendra à Munich pour les émissions produites par le B. R. : les déplacements seront à la charge respective des parties . L'accord définitif sur chaque émission interviendra après le mixage au vu de la copie travail et avant la conformation des négatifs.

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ARTICLE III

Les documents d'accompagnement comporteront au minimum le texte de chaque émission.

Les deux parties s'engagent à se concerter ultérieurement sur un document plus complet dont la fabrication pourrait être :

- soit confiée à la partie qui présenterait le devis le moins élevé, à qualité égale,

- soit assurée par chaque partie.

En cas de non-accord sur un tel document, les deux parties s'engagent à se communiquer tous les éléments en permettant l'établissement (texte des émissions, photographies, documentation, éléments sonores...).

ARTICLE IV

Les deux parties s'engagent à ne pas fractionner ni à remonter les émissions et à les utiliser dans leur intégralité, en conservant les génériques tels qu'ils auront été faits par chaque partie.

Toutefois, il pourra être fait exception à cette dernière clause pour insérer des extraits dans des émissions de présentation ou de bilan des activités du B.R. ou de l'OFRATEME.

Les droits acquis à chaque partie par le présent contrat sur la série des 10 émissions sont :

Pour le B. R.
- Diffusion sur les antennes de la 1ère et de la 3e chaînes de Télévision de l'Allemagne fédérale (à l'exclusion de la 2e)
- Diffusion non commerciale pour le territoire de l'Allemagne fédérale par le canal de F.W.U.

Pour l'OFRATEME
- Diffusion sur les antennes de l'ORTF dans le cadre des activités de l'OFRATEME
- Diffusion non commerciale pour le territoire français (Métropole, DOM - TOM) par le canal de son propre circuit de distribution.

Toute autre utilisation relèvera de la commercialisation. La plus petite unité commercialisable est une émission. Chaque partie n'aura l'exclusivité de la commercialisation de l'ensemble que sur son propre territoire.

Les deux parties s'engagent à se concerter sur les prix de vente qui seront fixés en commun accord et à s'informer de toutes les ventes.

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La répartition des recettes ainsi récupérées se fera sous la forme suivante :

Versement des recettes perçues par la partie ayant assuré la vente des émissions produites par l'autre partie, déduction faite des frais commerciaux évalués à 30 % des recettes brutes, les copies étant comptabilisées séparément au prix coûtant laboratoire.

ARTICLE V

Les deux parties s'engagent à effectuer les tournages proprement dits entre le 1er septembre et le 30 novembre 1972 et à terminer la fabrication (possibilité d'échange de matériel de tirage) pour le 15 mai 1973 au plus tard, en vue d'une diffusion en cours de l'année scolaire 1973-1974.

ANNEXE 2

PROJET DE REGLEMENT POUR LES ACTIVITES DU COMITE EUROPEEN DE TELEVISION SCOLAIRE

1. Les tâches du Comité Européen de Télévision Scolaire sont les suivantes :

a) produire des émissions de télévision scolaire sur le développement de la construction communautaire et sur les problèmes d'intérêt commun pour les Etats membres ;

b) contribuer à des expériences, en particulier en ce qui concerne les questions pédagogiques et méthodologiques relatives à la télévision scolaire et à la coopération des media ;

c) coordonner ses productions avec les programmes scolaires des stations membres dans la perspective d'un enseignement rénové faisant largement appel aux méthodes audiovisuelles pour promouvoir des opérations multi-media dans les pays membres.

2. Sont actuellement membres du Comité les organismes de radiodiffusion et de télévision suivants qui s'engagent à produire des émissions destinées aux jeunes d'âge scolaire grâce à une coopération pédagogique, technique et financière :

Belgie - Belgique

B.R.T. (Belgische Radio en Televisie)
R.T.B. (Radiodiffusion Télévision Belge)

Bundesrepublik Deutschland

Bayerischer Rundfunk
Westdeutscher Rundfunk

France

Office Français des Techniques Modernes d'Education - RTS (OFRATEME)

Italia

RAI - TV (Radiotelevisione Italiana)

Nederland

N.O.S. (Nederlandse Omroep Stichting)
N.O.T. (Nederlandse Onderwijs Televisie)

En outre, deux représentants de la Commission des Communautés Européennes font partie du Comité en qualité de membres. Toute organisation de radio-télévision ayant son siège dans un pays membre de la Communauté Européenne et produisant régulièrement des programmes de télévision scolaire peut poser sa candidature. Les représentants d'autres organismes de radiodiffusion ou de télévision pourront prendre part aux réunions et aux travaux du Comité comme observateurs.

3. Les décisions du Comité doivent être prises à l'unanimité. Toutefois, si une proposition de production ne peut pas être adoptée, à l'unanimité, les organismes intéressés gardent le droit de conclure des accords bilatéraux ou multilatéraux de production. Tout membre peut s'abstenir de voter.

4. La présidence du Comité est assurée pour une année civile par un représentant de l'un des pays membres et cela dans l'ordre alphabétique des pays dans leur langue, c'est-à-dire Belgique, Bundesrepublik Deutschland, France, Italia, Nederland. Si un pays est représenté par plusieurs organismes, ce qui est le cas par exemple pour la Belgique, la République Fédérale d'Allemagne et les Pays-Bas, le président sera choisi de concert par ces organismes. Le vice-président d'office du Comité est un des représentants de la Commission des Communautés Européennes.

5. Normalement le Comité se réunit au moins trois fois par an en réunions plénières, à savoir au printemps, en été avant les vacances scolaires et en automne au début de l'année scolaire.

6. La préparation des réunions et les travaux courants sont assurés par le Secrétariat du Comité auprès de la Commission des Communautés Européennes à Bruxelles avec l'aide le cas échéant des organismes membres.

7. Le Comité s'engage à mettre tout en oeuvre pour réaliser annuellement au moins trois programmes sur un des thèmes rencontrant l'accord unanime des membres. Ces programmes seront mis à la disposition des différents organismes, libérés de tous droits, en vue de leur diffusion par les télévisions des organismes membres.

Si une proposition, qu'elle émane soit d'un des membres du Comité, soit d'un organisme officiel s'adressant au Comité, a recueilli l'accord de principe du Comité, celui-ci invite un ou plusieurs des organismes membres à réaliser l'émission ou les émissions en cause. Les autres membres peuvent apporter à l'organisme producteur leur aide matérielle et personnelle dans le cadre de leurs possibilités.

Dans le choix des sujets que le Comité retiendra, la préférence sera donnée aux projets d'émissions qui auront obtenu l'approbation de la totalité des membres du Comité ou du plus grand nombre de stations.

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8. Les accords se référant au choix des sujets et au niveau d'âge seront pris au cours de la réunion d'été du Comité ainsi que la désignation du ou des organismes chargés de la réalisation ; le scénario et le devis prévisionnel seront discutés pendant la réunion d'automne ; les plans généraux de découpage et les accords définitifs y compris les engagements financiers seront adoptés au cours de la réunion de printemps.

Les nécessités de l'actualité peuvent entraîner le Comité à prendre des dispositions concernant un autre calendrier de travail.

Chaque membre est habilité à soumettre au Secrétariat, avant la réunion d'été, des propositions pour la production d'émissions.

9. Les contributions des stations membres aux productions du Comité sont calculées selon la clé de répartition suivante pour autant que le coût d'une émission ne dépasse pas la somme d'environ 5.000 unités de compte (+) :

B.R.T.	1 part
R.T.B.	1 part
Bayerischer Rundfunk	1 part
Westdeutscher Rundfunk	2 parts
NOS/NOT	2 parts
OFRATEME/RTS	4 parts
RAI - TV	4 parts
Commission	5 parts.

La Commission contribue en tout cas avec un maximum de 25 % aux frais des émissions programmées par le Comité.

La même clé sera utilisée pour les autres actions que le Comité sera amené à promouvoir au prorata du nombre de participants. Pour chaque exercice budgétaire, tous les membres paient une contribution aux frais d'organisation des travaux du Comité d'un montant de 300 U.C. Cette contribution peut être imputée aux participations versées pour les productions.

Tout dépassement du devis définitif de réalisation devra faire l'objet d'un examen de la part du Comité. Les surplus de frais engagés ne seront pas nécessairement remboursés à ou aux organismes producteurs. Copie des pièces justificatives de dépenses seront déposées au Secrétariat à la clôture des comptes.

10. Les frais de voyage et de séjour des membres qui se rendent aux réunions du Comité ne sont pas imputables aux frais d'administration du Comité et demeurent à la charge directe des membres.

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(+) l'unité de compte : actuellement 1 $ selon les normes communautaires. La somme de 5 000 U.C. peut être sujette à révision selon l'évolution des coûts et des circonstances de production.

11. Si une des organisations membres désire utiliser des programmes aux frais de production desquels elle n'a pas participé, elle y sera autorisée en versant une contribution s'élevant à 150 % de sa part des frais de production, sur la base de l'indice indiqué à l'article 9. Les revenus acquis de cette manière ou de toute autre façon, par exemple pour les cassettes, seront toujours versés au Comité, à charge pour lui de les porter au crédit des organismes producteurs dans le cadre du budget.

12. Les organisations de radio ou de télévision qui n'appartiennent pas au Comité peuvent acquérir le droit pour la diffusion unique d'une émission produite par le Comité, cela au prix de 50 U.C. la minute ; en cas de répétition, le prix serait de 10 U.C. la minute.

Les recettes tirées d'une telle utilisation ou réexploitation ou les recettes provenant d'autres possibilités d'exploitation (par exemple cassettes) seront considérées comme recettes du Comité.

13. L'utilisation des autres recettes et des excédents éventuels fait l'objet d'une décision prise, par cas d'espèce, en assemblée plénière.

14. Les engagements financiers vis-à-vis des tiers sont signés conjointement par le Président du Comité, le Vice-Président et le Secrétaire. Il reste entendu que le Secrétariat est habilité à effectuer les dépenses courantes pour l'organisation des travaux et pour la gestion du budget qui auront été approuvées.

15. Le Secrétariat établit un projet de budget annuel qui est approuvé par le Comité réuni en assemblée plénière. Ce budget comprend :

a) du côté des recettes : le montant des contributions des membres aux productions (voir art. 9), les montants des contributions aux frais d'organisation versés par les membres (voir art. 9). Les autres recettes du Comité (voir art. 13) et d'éventuels excédents ou reports des années précédentes ;

b) du côté des dépenses : les coûts d'administration et le coût de production des émissions qui auront été tournées à la demande du Comité.

Le Comité prend acte du bilan établi par le Secrétariat et lui en donne décharge. Le Secrétariat établit également un bilan prévisionnel pour l'année suivante sur la base des recettes et des dépenses qui auront été occasionnées par les productions programmées.

16. Le présent règlement intérieur peut être modifié sur proposition de l'un des organismes membres, communiquée par écrit trois mois avant la réunion du Comité qui aura à en débattre.

17. Chaque membre peut présenter sa démission du Comité, avec un préavis d'un an, en notifiant par écrit sa décision au Secrétariat. Cette décision prend effet à la fin de l'année civile suivant la notification.

18. Le présent règlement entre en vigueur le 1er janvier 1972. ./.

A N N E X E 3

On the co-operative element in the Nordic NOVU-project

The NOVU-project is a Nordic adult education project (Nordisk Voksen-Undervisningsprosjekt) which is developed in co-operation between Denmark, Finland, Norway and Sweden. The project was started as a result of the recommendations from the last of a series of study courses on the use of multi-media systems in adult education, held in Munich in 1970 at the initiative of the Council of Europe.

In each of the four countries a small steering group was established for the project, and a full-time project leader was engaged. The steering groups have links to different organisations/ institutions in the four countries (varying from a rather firm connection with a broadcasting corporation in one case to an almost independent position in another). In all countries there has also been sone connection to the Ministry of Education, to give the project some formal backing.

After a first year of national financing, the whole project is now financed under the Treaty on Nordic Cultural Co-operation.

The national steering groups together form a Nordic working party which draws up general plans for the work in the project, and divides the money as well as the tasks within the project between the national groups. This Nordic working party is a rather informal institution with no secretariat, and meets normally twice a year. In between meetings contact is kept by correspondence and occasional meetings between project leaders.

The idea of the project is:

a) to test the practical procedure for planning, implementation and evaluation of a multi-media project for adults based on the "systems-approach-model" described in the report from the 4th study course on the application of combined teaching systems...etc, held in Munich in April/May 1970;

b) to plan, implement and evaluate such a project in one or more of the participating countries;

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c) by so doing

- to test the applicability of the model in practical real life situations, and eventually suggest revisions of it,
- to develop a workable multi-media course for adults,
- to train personnel in the way of work which is required in such projects.

At the same time the project will also be an example of multi-national co-operation in this field and provide a testing-ground for the potential benefits and problems involved in such a co-operation.

On the basis of careful analyses of needs, the theme for the course has been named: "On Adults and Youngsters". It deals with problems related to the generation gap and centres around a series of six problem areas where potential problems may arise in the relationship particularly between parents and their young children.

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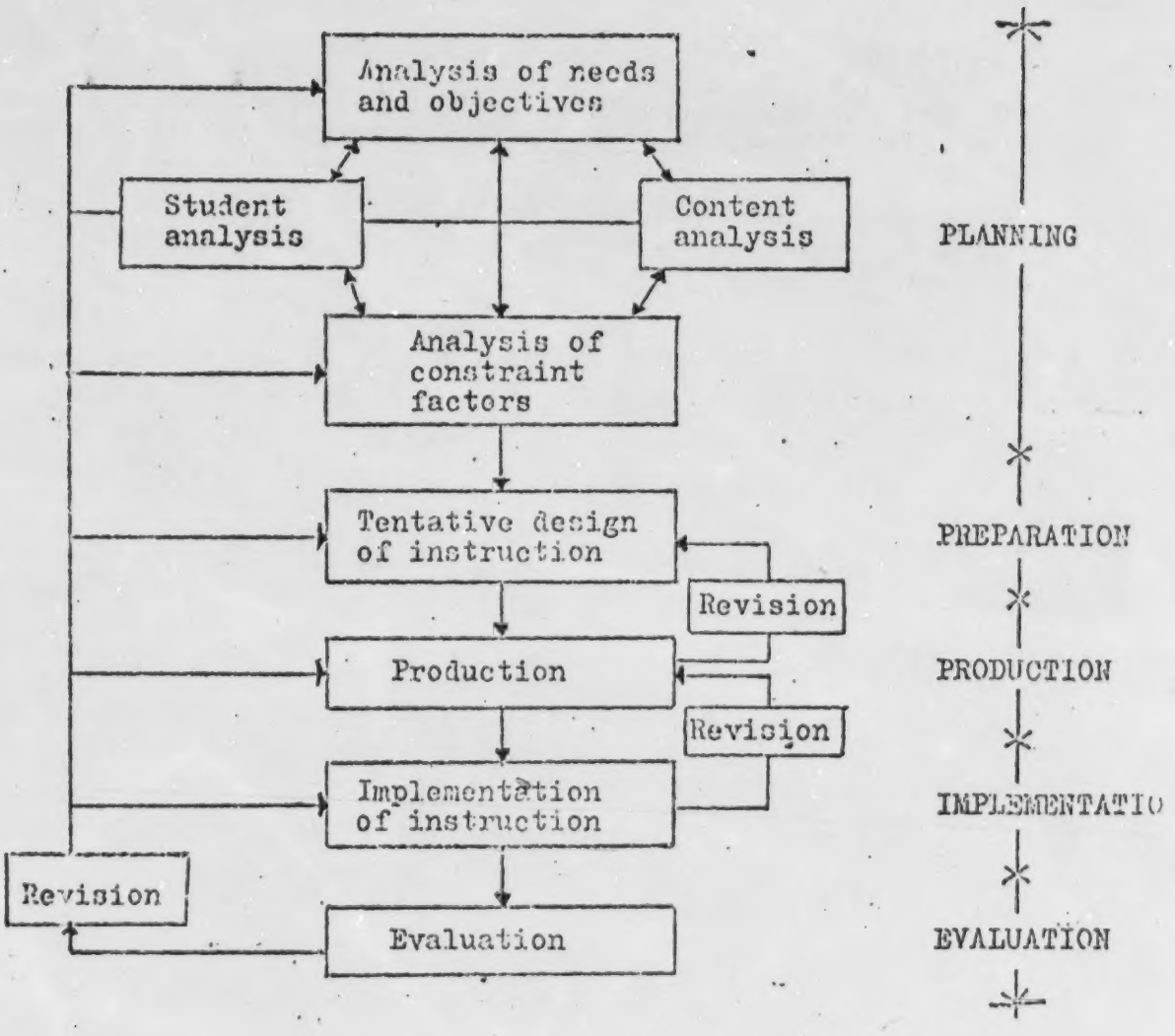

Fig. 1: Example of model of process of development for instruction and/or teaching/learning material.

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In the context of this paper the development of the project will not be treated in general. The focus here will be on the element of co-operation in the project so far as this is relevant for a more general discussion and evaluation of efforts towards co-production (or rather co-development) of multi-media courses. Below experiences of two such kinds of co-operation is given:

- between different countries
- between different production agencies within a single country.

To be able to comment upon these experiences, a more precise definition is needed on the term co-production or co-development.

Figure 1 gives an example of a model for development of a course or an instructional material, which is general and well-known. To the right of this model an attempt has been made to divide the development into different phases: planning, preparation, production, implementation and evaluation. Such a differentiation is of course to some extent artificial, as there are no natural sharp cuts in a process like this. Also evaluation is involved during the whole process and not only at the end as the model might suggest.

In this model the term "production" involves the elaboration and "modification" of manuscripts for the different media involved and the technical production of the products involved in the course, like TV-programmes, radio programmes, books, programmed texts, tape-slide series etc. It is important to note that an important and extensive part of the development has taken place before production (in this sense) takes place, and that the educational endeavour which such a project really is, is not finished when the production has been successfully carried to an end.

Co-operation between countries

Briefly it can be stated that within the NOVU-project co-operation between countries is carried out particularly in the planning - preparation - and evaluation phases, while production and implementation is taken care of nationally.

1. Planning

a) Initially the general plans for the project were made co-operatively between the countries in the Nordic working party. Here also the investigations were planned for the analyses of needs which were found requisit. The first step in this analysis - which took place on an expert level - was carried out in Denmark, Norway and Sweden. The second step - which involved the target group (adults and youngsters with elementary education being in a family position) - was carried out in Norway and Sweden and later also in Finland to check the validity of the findings for the Finnish target group. The third step - which also was on the target group level - was carried out in Norway and Sweden. All investigations were made by questionnaires answered by mail or by telephone.

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Out of this series of investigations came a gradually more precise description of the problems which were suggested as relevant for the course by experts and potential participants. By the division of work between the countries and by the degree of correspondence between the results of the national inquiries, it was possible to get a relatively broad and firm basis for the decisions taken as to the themes of the course and possible variations in these themes between the countries, without each country having to do the whole series of investigations nationally.

b) When it comes to the definition of objectives and content, the picture is more complex. On the basis of the establishment of problem areas, 5-6 themes were identified for the course. These were divided between the countries for a further analysis and definition of objectives as well as an analysis of relevant content. However it proved difficult to formulate objectives for the course in a sufficiently coherent way, because the "taxonomy" or other "format" of such objectives agreed upon in advance, did not function, and also because the themes selected (relating to problems between generations) did not lend themselves easily to the standard ways of writing instructional objectives. Also: Denmark and Finland had - due to the results of the analysis of needs - chosen some themes particular for their countries, while Norway and Sweden had more similar themes for their courses.

However, through the different approaches adopted to this problem of description of objectives, and the results which came out of it, an important discussion of principles arose on this matter, which would not have been carried out in each of the countries working alone. This mutual disagreement and different points of view, led to a solution with very general formulations of objectives and the establishment of a new two-level "taxonomy" of such objectives. On this basis the formulation of objectives continued on the national level.

b) bis As far as content analysis is concerned, the co-operation has taken the form of a division of labour (specifically between Norway and Sweden) in the establishment of socalled "basic manuscripts". These are not the same as a synopsis, but are "media-neutral", indicating important problems to be treated, possible ways of explaining phenomena, experiences or research findings, examples of typical situations which might illustrate the theme etc. In other words these manuscripts try to structure the actual field and fill it with relevant content. Later the different media-producers will discuss how this content may preferably be treated in different media, and media-specific manuscripts are produced, based upon the basic manuscript as well as on other ideas which are supplied by the authors.

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For the five themes common to Norway and Sweden, one country had the responsibility for two of these basic manuscript and the other for three of them. All these manuscripts were interchanged between all the four countries with free permission to use them in any way convenient for each part.

2. In the preparation phase, co-operation has also to some extent taken place. The design of the course has been discussed at meetings and in papers exchanged between the groups. Also test productions have been made trying out different combinations of media, and the results of the try-outs have been circulated. For instance in Sweden the combination between text material, TV-programme and sound-tape-programme used in different sequence in study groups was tried out. In Norway different ways of combining TV-programme with two versions of a short text to structure a group discussion was tried. The results of these investigations have then - together with other factors like national frame factors - been used as a background for the national decisions as to course design.

3. In the two phases "production" and "implementation" however, most of the work has been carried on at a national level. On the basis of "basic manuscripts" the different national groups took over the development of the course and left the writing of scripts and the technical production to national production agencies of different kinds. We will return to the way this phase was handled in greater detail below. However, it is in this connection important to notice that the Nordic working party considered it inappropriate to take the project through a Nordic co-production. Reasons for this were ia:

- the differences in the courses which had been established during the preceeding phases prevented the production of an identical course in each country;
- language differences - small as they may be in Scandinavia - would still prevent common use of material in its original language, and would also be a hindrance to a co-production, since most of the material was presented by media (booklets, radio etc) where a completely new technical production would have to be made following translation;
- since differences existed in the design of the course between countries, for instance in the use of different media, small gains were to be expected by a centralised production.

4. In the <u>implementation</u> phase the project naturally had to be run nationally. A co-ordination between countries in this phase is almost impossible to envisage and would lead to extremely rigid schedules, if it at all would be possible to carry out. Implementation of the course will now take place during spring 1974 in Finland and during autumn 1974 in the other three countries.

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5. However, in the evaluation phase the co-operation again takes place. During the development of the project a continuous planning for the evaluation has taken place. As far as differences between the national courses permit, there has been a conscious effort to plan and carry out the evaluation in ways that will make the results comparable between countries. To which extent this will be successful, remains to be seen. The intentions and the practical preparations for this, however, are clear.

So far on the co-operation between countries. Even though definite gains have undoubtely resulted from co-operation in the two first phases of the project, it is only fair to say that we have also experienced problems. (a) Some of these are due to malfunctioning of the kind of co-operation we tried to implement, such as difficulties of keeping time limits, insufficient information between countries on decisions taken nationally, lack of resources for a sufficient number of meetings in the Nordic working party for co-ordination of the work etc. (b) Other problems stem from the fact that we have not been able to bring about enough co-operative measures, partly due to financial reasons, but also because we have been working without the backing of an already existing organisation for such co-operation. In other words, much of our efforts towards co-operation were aimed at establishing new channels through which co-operation could take place. The lack of a central co-ordinating body (secretariat) for the project has also been evident.

Co-operation between different production agencies nationally

This part of the paper is concerned mainly with the phase named "production" in fig. 1 and deals with the way the production of the course material is arranged nationally.

As mentioned earlier the pattern of this production varies between countries. To illustrate this a short description will first be given of the way the production is organised in Denmark, Finland and Sweden respectively, and then a more detailed description will be given of the way it is done in Norway where the number of partners in the production is probably greatest.

1. In Denmark and Finland the respective national broadcasting corporations act as producers for all the course material. Both radio and TV-programmes as well as printed material are issued by these institutions which have production capacities for all the media involved. In these cases the national steering groups therefore co-operate only with one production partner. In Finland the Steering Group has appointed a reference group for production which supplies the group with ideas and gives reactions to suggestions and material under production.

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In Sweden radio and TV-programmes are produced by TRU with a Swedish correspondence institute (Hermods) as responsible for the text material. The co-operation between TRU and Hermods have been established earlier for other projects, and the production partners have to some extent been "geared to each other" through prior experiences. A production group is established with representatives from TRU, Hermods and NOVU, including also authors and editors.

2. a) In Norway the following production partners are involved: the national broadcasting corporation (NRK) for radio and television programmes, two correspondence institutes (Norsk Korrespondanseskole (NKS) and Folkets Brevskole (FB) (1)) for the course booklets with correspondence course assignments, a publishing house (Gyldendal) (1) for a pocketbook and the national film centre (SF) for tape-slide-programmes. As the NOVU Steering Group in Norway has no official status and is not formally attached to any institution, the group could not act as a "contractor" for these production agencies. Neither did the NOVU-project provide the finances for the production. This is provided by each of the production partners for their own part of the production. The NOVU-group could then only act as a co-ordinator and "catalyst" for this co-production. This was done by establishing a forum for co-operation in the form of a "production group" responsible together for the whole production and with relatively precisely defined tasks for each of the partners. The NOVU project's contribution to the "pool" of experiences and resources thus established, was the work done in the previous phases, materialising itself in for instance the "basic manuscripts".

Co-operative projects of this kind have not been attempted before in this country, although there have been examples of other multi-media courses with different production agencies involved. In those cases there has, however, been an evident lack in the co-operation between the partners, where each producer worked much more independent of the others with his own medium.

b) Even with the best intentions in the NOVU-project, the experiences with this kind of co-operation in the production phase, have shown that it involves a lot of problems which have reduced its effectiveness. It has proven difficult to involve each of the producers at a sufficiently early stage for the co-operation to be efficient enough. There seemed to be a somewhat hesitant attitude

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(1) These specific partners were selected by the help of the national associations for publishers and correspondence institutes respectively.

on the part of the producers at the beginning of the co-operation. This is natural as there were no established procedures for such co-operation, and as the NOVU-project was not in the position to sign contracts with the partners and thereby have the work started. Due to such problems the co-operation started a little too late and too short a time was available for thorough enough discussions and exchange of ideas before the editorial work had to start for each medium. And, as always, television took the lead, due to long production periods, in making the final decisions as to content and form for this medium.

c) However, at this stage in production the production group is working well together, meeting regularly to take decisions and circulating manuscripts, synopses, drafts etc.for the information of all parts involved. Hopefully, this activity will provide a better interaction between the products developed.

In this part of the co-operation, NOVU does not have more than a co-ordinating function to make sure the co-operation is kept working. The project leader and steering group is also used as a reference group for the producers in order to see to it that the intentions of the project are carried over into the learning material.

d) An additional partner is also involved in the co-operation at the national level in Norway, namely the national association for the voluntary study organisations (Samnemnda for studiearbeid - SfS). This central association is the natural channel of communication with the approximately 30 nationwide organisations engaged in study work for adults, and is at the same time the central body representing these organisations. Together with SfS and representatives of the production agencies NOVU has formed a group for co-ordination of the recruitment efforts and implementation of the project.

Comments

Experiences from the NOVU project have shown us that co-operation in the development of multi-media systems may profitably take place from the very first phase of the process of development. The benefits of co-operation between nations is probably greater in the initial phases than when it comes to the technical production phase. In this phase, however, much is to be gained by free circulation of basic manuscripts, ideas and other material which may be used in some way or other in the different countries in their own context. Undoubtedly this kind of co-production is a rather flexible one compared to a traditional form where programmes (or other material) in finished form will have to be adapted to the different conditions in each country.

Also it is an important experience that representatives of production agencies have to be involved in the course development from the very beginning. Otherwise it seems difficult to involve them at a later stage in a wholehearted way. In NOVU all national steering groups had a representative from some broadcasting institutions.

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In this way the channel was open, so to speak, to this part of the production. In Norway many different producers later were engaged in the production phase. Those who had not had the chance to follow the project from its start, naturally felt more alien to it at the time they came into the project, and it took some time before they actually felt it as "their project" and took real responsibility. In later projects therefore, it may be important to arrange for production partners to take part earlier in the process of development. This, however, is also difficult, as the selection of media for production is not made at the outset of the process, but is a result of the process of development. Decisions as to the kind of producers needed is accordingly hard to make at this early stage.

Development of multi-media courses is a long and complex procedure. In co-development endeavours one should analyse in which phases of this procedure co-operation may preferably take place and in which form, whether this is considered on the national level or between different countries. We hope that the experiences from the NOVU-project may be of some help in such analyses, at least as an example drawn from reality.

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ANNEXE 4

QUESTIONNAIRE A REMPLIR POUR TOUT PROMOTEUR D'ACTION DE FORMATION UTILISANT DES MOYENS AUDIOVISUELS LOURDS QUI DEMANDE UNE AIDE FINANCIERE A L'ETAT

Ministère concerné par la demande :

1. De quelle action s'agit-il ?

2. Analyse préalable à l action

- Y a-t-il eu une étude du milieu concerné ; du ou des besoins du public potentiel ?
  - . si non pourquoi ?
  - . si oui, quels en sont les résultats ? comment les a-t-on appréciés ?
- Cette action prend-elle le relais d'actions antérieures ?

3. But de l'action

- Objectif proposé
- Critères qui permettraient d'en mesurer la nécessité
- Public que l'on cherche à atteindre: effectif prévu, niveau culturel, appartenance sociale ou professionnelle, localisation géographique, etc...

4. Plan d'action

- Y a-t-il déjà d'autres actions dans le même secteur ou visant le même public avec le même moyen ou avec des moyens différents ? Si oui, n'y a-t-il pas risque de double emploi ? Si non, pourquoi ?
- Une coproduction a-t-elle été envisagée ?
- Y a-t-il eu des participations extérieures à la définition de l'action ?

5. Méthodologie de l'action

- Supports et moyens envisagés ? S'imposent-ils, et si oui pourquoi ?
  Sont-ils les plus efficaces par rapport au coût ?
- Y a-t-il appui sur les structures d'éducation ou de formation existantes ?
  Si oui, comment ? Si non, pourquoi ?
- Y a-t-il participation d'organismes professionnels, de journaux, d'associations, de bénévoles... ?

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- Y a-t-il des animateurs ? Des documents préparatoires ou d'accompagnement ?
- Y a-t-il un "pilotage" permettant de modifier l'action au jour le jour ?
- La réutilisation des matériaux est-elle possible ? Si oui où et comment ?

6. Comment l'évaluation est-elle prévue ?

- Quantitativement
- Qualitativement

7. Financement de l'action

- Subvention demandée à l'Etat
- Participation des intéressés
- Participation des organismes professionnels concernés
- Prévision pour l'évaluation
- Qui sera propriétaire des produits et quels seront les droits s'ils sont réutilisés.